

XXIII
L. 15
II

1764

M I D A S

A COMIC OPERA

As it is Perform'd at the THEATRE ROYAL
In COVENT-GARDEN.

1764

For the Harpsicord, Voice, German Flute, Violin, or Guitar.

London. Printed for I. Walth in Catharine Street in the Strand.

Of whom may be had

Love in a Village, a Comic Opera
The Arcadian Songs by Dr Arne
Thomas and Sally
The Spring & Fairies. 4 Books
Dr Arnes Cantatas & Songs. 14 Books
Judith. Paradise Lost. Rebecca.

Eliza. Alfred. Tempest.
Solomon. Chaplet. Shepherd's Lottery.
Enchanter by Mr Smith
Dragon of Wantley
Handel's Grand Songs. 2 Books
Purcell's 100 Catches in Score

Handel's Oratorio Songs. 5 Volumes
Eighty Select Opera Songs
Dr Boyce's Songs & Cantatas. 6 Books
Dr Greenes Catches Songs & Cantatas
Devil to Pay
Beggars Opera for 2 Voices

A Table of the Songs in the Comic Opera call'd MIDAS

First Act		
Overture	2	In those greasy old tatters
To happy ignorance	7	O what pleasures will abound
Think not Jove	8	Ne'er will I be left i'th lurch
No difference of Character	9	If into your hen yard
Be by your friends advised	10	Strip him, whip him
With fun my disgrace I'll parry	11	Since first those eyes
Since you mean to hire for service	12	Yes, your wealth
If the swain we fight for preys us	14	By whining and pining
If I cannot plague the lubber	14	When gathering clouds
Girls are known to mischief prone	15	The wolf that slaughter'd finds her whelps
Pray goody, please to moderate	16	When fairies dance round on the grass
Mama, how can you be so illnatur'd, <i>Duet</i>	16	My heart so o'erflows
Wretched he whose pain or pleasure	19	
Shall a paltry clown	20	Third Act
Jupiter wench and drinks	20	O yes! this is to give notice
All around the may pole	21	Fine times when each little
Shall he run away with the lasses	22	The Gods were all call'd in to see
Sure I shall run with vexation distracted	22	A monarch may huff
When at your foe a mortal blow	23	Mark what I say
This rash frenzy, <i>Duet</i>	24	If in courts your suit depends
		As soon as her doating piece
		Master Pol with his toll de roll
		If a rival thy character draw, <i>Duet</i>
		Mother sure you never will endeavour, <i>Duet</i>
		What the devil's here to do
		Now I am seated
		A pox of your pother
		Ah happy hours
		See triumphant sits the Bard
		Dunce, I did but sham
Second Act		
Oh fye, wooden Oracle	26	
To blast a rival's happiness	27	
He's as tight a lad to see to	27	
Lovely nymph assuage my anguish	29	
If you can caper	30	
Neatest, compleatest	31	
My minikin mis	32	

New Musick Just Publish'd by I. WALSH.

For Concerts for Violins F.H. &c.
 Bach's 6 Opera Overtures
 Perez, Galuppi, &c. 6 Overtures
 Arne, Lampe, &c. 6 Medley Overtures
 Cocchi, Jomelli, &c. 6 Overtures
 Haffe and Vincis Overtures
 St. Martinis Overtures & Concertos, Op. 8.
 Handel's 55 Overtures in 8 Parts & in 4 Parts

For 2 Violins and a Bass.
 Campionis Trios, 4 Sets
 Bendall Martyn's 14 Sonatas
 Bezozzis Sonatas, 3 Sets
 St. Martini of Milan's Trios, 4 Sets
 Maldere's Sonatas
 St. Martini of London's 12 Sonatas
 Dr. Boyce's 12 Sonatas

For 2 German Flutes and a Bass.
 Martini of Milan's Notturmes
 Galeottis Trios
 Dothel Le Fill's Sonatas
 Graun's Sonatas
 Kleinknecht's Sonatas
 Agrell's Sonatas
 Jomellis Sonatas

For a Violin and Bass.
 Campioni & Chabran's Solos
 Nardinis Solos
 For a German Flute & Bass.
 Richter's Solos
 Dothel Le Fill's Solos
 Weideman's Solos, 2 Sets
 Giu. St. Martinis Solos, 3 Sets

OVERTURE

Allegro con Spirito

cres *for* *for* *p^o*

Dolce

Fe *p^o* *Fe* *tr*

p^o *Fe* *p^o* *Fe* *p^o* *Fe* *Fe* *p^o*

Handwritten musical score on five systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and dynamics visible in the score include:

- System 1:** F^e , P^o , P , *cres*, F^e . A measure number **3** is written in the upper right corner.
- System 2:** *tr* (trill).
- System 3:** $\times 9$ (multi-measure rest).
- System 4:** P^o , *cres*, F^e .

The score concludes with a final system of six measures.

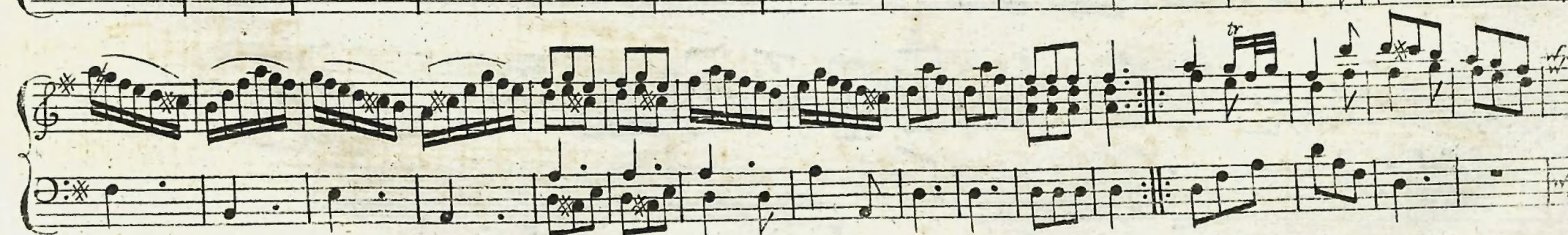
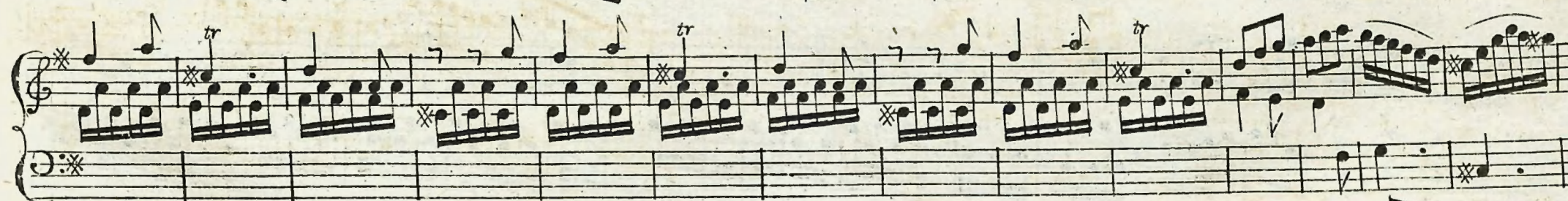
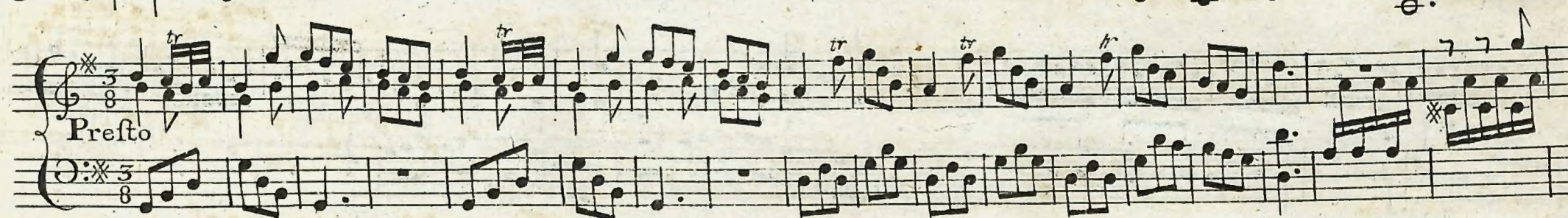
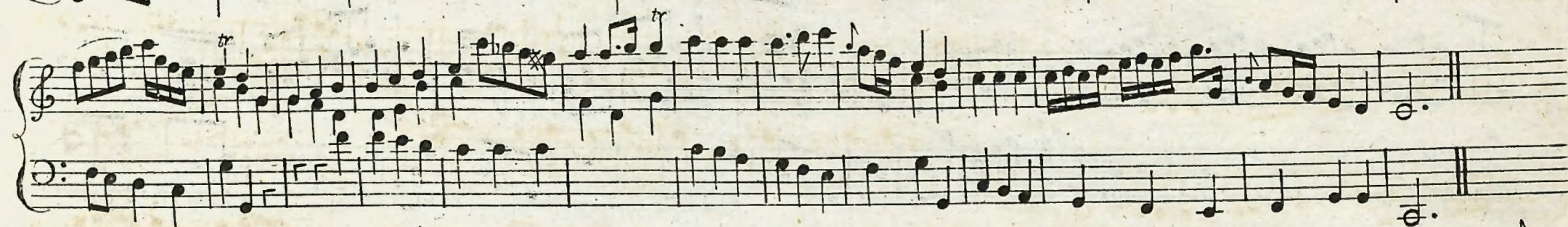
1

p^o *cres* *tr* *Fe*

Dolce

Largo *sempre legato* *p*^o *Fe* *p*^o *tr* *Fe*

p^o *tr* *Fe* *p*^o



Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (P). The score is written in a cursive, handwritten style, characteristic of 18th or 19th-century manuscripts. The first system begins with a measure marked with a '6' above the staff. The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast tempo. The final system ends with a double bar line.

Sung by Mr Legge

Andante

2/4 Sy

JUPITER To

happy, happy ignorance Connubial peace is owing, Connubial peace is owing, Sy 'Tis a Curfe to be too.

knowing, beft let things take their chance, beft let things take their chance. Sy A

buſy curi-oſi-ty produces endleſs evils, it turns the Gods fe-li-ci-ty to ſharpeſt pangs of Devils, ſupplying

food to jealouſy to jea-lou-ſy. Sy

Sung by M^{rs} Stevens

Vivace JUNO

Think not lewd JOVE, thus to

wrong my chaste Love, for spite of your rake-helly godhead, by day and by night, JUNO will have her right, nor

be of dues nuptial de-frauded. Sy I'll ferrit the haunts of your female gallants, in

vain you in darknes en-clofe them, your favourite jades, I will plunge to the shades, or in-to cows

metamor-phose them. Sy

Sung by Mr. Dibden

9

MOMUS

No difference of Character, Vice, Virtue, idle dreams, for lewd, or chaste, or foul, or fair, must
 then be empty names, when a sporting all may go, may go, may go, and a spor-ting all may
 go.

Fingerings: 6 5 4 3, 6 5 4 3, 6, 6, 6, 6 5, 6 5 4 3, 6, 6, 6, 6 5 4 3.

2

Screen'd from the husband's jealous eyes,
 All love, all free as air.
 No wanton need to fear surprize.
 Oh what a life were there.
 When a sporting &c.

3

Then hey for trumps, for matadores,
 And rare fanfrendre voles,
 Old maids will fly, when past amours
 To dear quadrille by choals.
 And a gambling &c.

Sung by M^r Mattocks

Daisy Bell by Charles Dickens

Andante

APOLLO

Be by your friends advised, too harsh, too has-ty Dad, too harsh, too hafty Dad.

Maugre your bolts and wife head, the world will think you mad. maugre your bolts and wife head, the

world will think you mad.

What worfe can Bacchus teach men, his

roaring Bucks when drunk, then break the lamps, beat watchmen, and stagger to some punk then break the lamps beat watchmen, and

Itagger to some punk. Sy

Sung by Mr. Mattocks

Presto Allegro

S. APOLLO

With fun my disgrace I'll parry, while here on earth I tarry. with the nymphs in my way, I'll kifs and play, but hang me if I marry.

but hang me if I marry, with the nymphs in my way, I'll kifs and play, but hang me if I marry. Sy

Let the sky go to wreck and miscarry
 Without my lunninary.
 Pol. here will stay
 To kifs and play.
 To toy, but never marry toy but never marry.
 Pol. here will stay &c. &c.

Sung by M.^r Beard & M.^r Mattocks

SILENO
Sy Allegretto

Since you mean to hire for Service *Sy* Come with
 me you Jolly Dog ; *Sy* You can help to bring home Harvest, You can help to bring home Harvest, tend the Sheep & feed the Hog.
 Farra diddle dol, farra diddle dol, tol ti di tol di ti di tol dol dol. *Sy*

(2)
 With three Crowns, your standing Wages,
 You shall daintily be fed ;
 Bacon, Beans, Salt beef, and Cabbage,
 Butter, Milk, and Oaten Bread.
 Farra diddle &c.

(3)
 Come, strike hands, you'll Live in Clover,
 When we get you once at home ;
 And when daily labour's over,
 We'll all Dance to your strum strum.
 Farra diddle &c.

POL.
 Done, strike hands, I take your Offer,
 Farther on I may fare worle ;
 Zooks, I can no longer suffer,
 Hungry Guts and empty Purse.
 Farra diddle &c.

Pol
I strike hands and take your offer, Sy farther on I may fare worfe; Sy

SILENO
Do strike hands 'tis kind I offer, farther seeking you'll fare worfe; Pity such a

Zooks I can no longer suffer, Hungry Guts and empty Purse. Farra diddle dol

Lad shoud' suffer, Pity such a Lad shoud' suffer, Hungry Guts and empty Purse. Tol di dol di dol

Sy

6 6 4 5 8 6

6 7 3

6 5 6 5

Sung by Miss Hallam

NYSA

Larghetto

If the Swain we

fight for preys us, Oh how plea-sing 'tis to please; If the fright we loath ad-dress us,

How delightful 'tis to teize; If the fright we loath ad-dress us, how de-

light-ful 'tis to teize. Sy

Sung by Miss Miller

DAPHNE

Spiritolo

If I cannot plague the lubber, now I have him in my crib; If when he begins to

blubber, I can't looth or laugh or fib, Doom'd for life I may be, to play with my Baby, and to wear a flabb'ring bib.

Sung by Miss Poitier

Sung by Miss Poitier

MYSIS

Puntato

Girls are known, to Mischief prone, if ever they be Idle:

who would rear, two Daughters fair, must hold a steady Bridle; For here they skip, and there they trip, and

this and that way fiddle, for here they skip, and there they trip, and this and that way fiddle.

Giddy Maids, poor silly Jades,
All after Men are gadding;
They flirt Pall mall, their train to swell,
To Coxcomb, Coxcomb adding;
To ev'ry fop, they're Cock a hoop,
And set their Mother's madding.
To ev'ry fop &c.

Sung by M.^r Mattocks

Sy
Allegretto

S. PoL
Pray Goody please to moderate the rancour of your Tongue, Why flash those sparks of fury from your Eyes? Remember when the

Judgment's weak the Prejudice is strong, A Stranger why will you despise? *Sy*

Ply me, try me, prove e'er you deny me, if you cast me off, you blast me never more to rise. *Da Capo al Segno S.*

Quartetto Sung by Miss Hallam, Miss Miller, Miss Poitier, & M.^r Beard.

Sy
Allegro

N.Y.S.A.
Mama how can you be so ill na-tur'd,

DAPHNE
to the gentle handsome Swain. Ah! Ah! to a Lad so limb'd so featur'd, fure 'tis cruel to give Pain, fure 'tis cruel

Sy
to give Pain.

MYSIS
Girls for you my fears perplex me, I'm alarm'd on your account;

SILENO
Wife in vain you teize and vex me, I will rule depend upon't

NYSA
Ah! Ah!

DAPHNE
Ma . ma how can you be so ill

Mama Ah! Ah! to a Lad so limb'd so

natur'd, to the gentle handsome Swain, fure 'tis cruel to give Pain.

featur'd, fure 'tis cruel to give Pain, to the gentle handsome Swain.

MYSIS SILENO

Girls for you my fears perplex me, I'm alarm'd on your account. Wife in vain you teize and vex me, I will rule depend upon't.

NYSA

Mama. DAPHNE Ah! Ah! to a Lad so limb'd so featur'd fure tis cruel to give Pain, to the gentle handsome Swain.

MYSIS Papa. Mama how can you be so ill natur'd to a gentle handsome Swain, fure tis. cruel to give Pain.

Piha! psha! SILENO 'Tis my pleasure to give Pain, to your odious fav'rite Swain.

Ah! Ah! Psha! psha! you must not be so ill natur'd he's a gentle handsome Swain, he's a gentle handsome Swain.

53

19

Amoroso

DAMPTAS

Wretched he whose Pain or Pleasure, hangs on faithless Woman's mind, such a Merchant state whose Treasure swims the sport of Tide and Wind. Female likings are unsteady, as the veering weather-cock. Miss for new addresses ready, shifts her Lover like her Smock.

Sung by M.^r Shuter

MIDAS

Allegretto

Shall a paultry Clown not fit to wipe my Shoes, dare my Amours to cross, Shall a

peasant Minx when Justice MIDAS woos, her Nose up at him tols; Sy No I'll Kidnap, then possess her, I'll sell her Poi. a

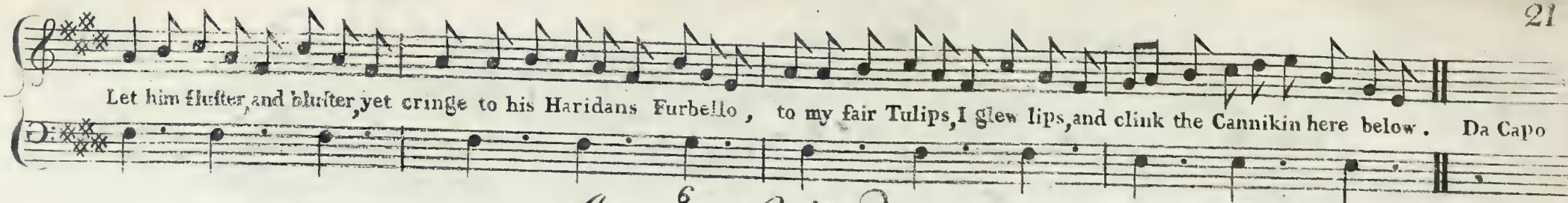
Slave, get Mundungus in Exchange, So glut to the height of Pleasure my Love and my re-venge.

Sung by M.^r Dunstall

Vivace

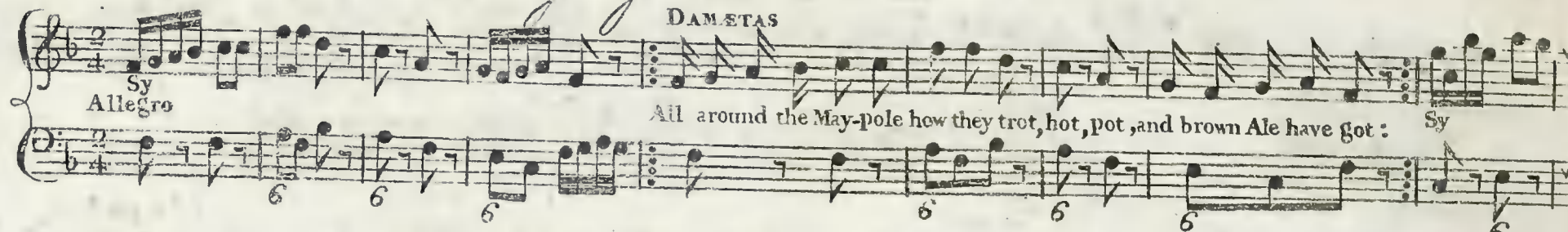
JUPITER wenchies and Drinks, he rules the roast in the sky, yet he's a Fool if he thinks,

that he's as happy as I. JUNO rates him and grates him, and leads his Highness a weary Life, I have my Lads & my Glads and I troll a Bachelors merry Life;

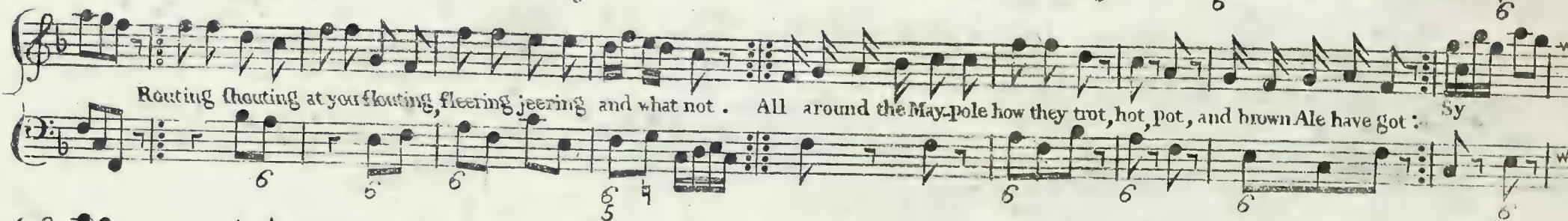


Let him flutter, and bluster, yet cringe to his Haridans Furbello, to my fair Tulips, I glew lips, and clink the Cannikin here below. Da Capo

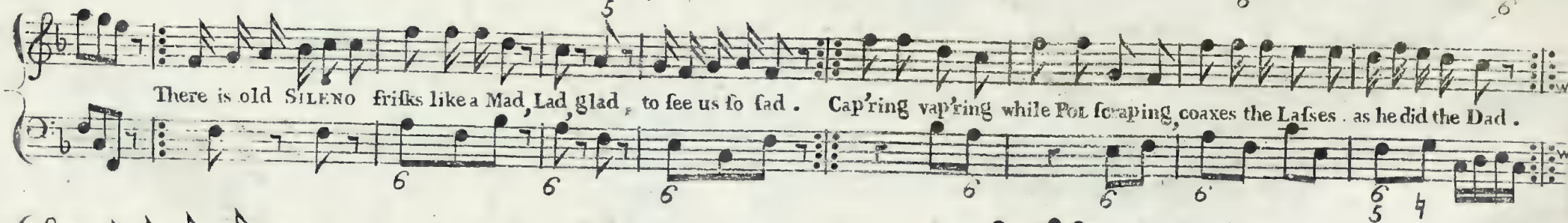
Sung by M^r Jancet
DAMETAS



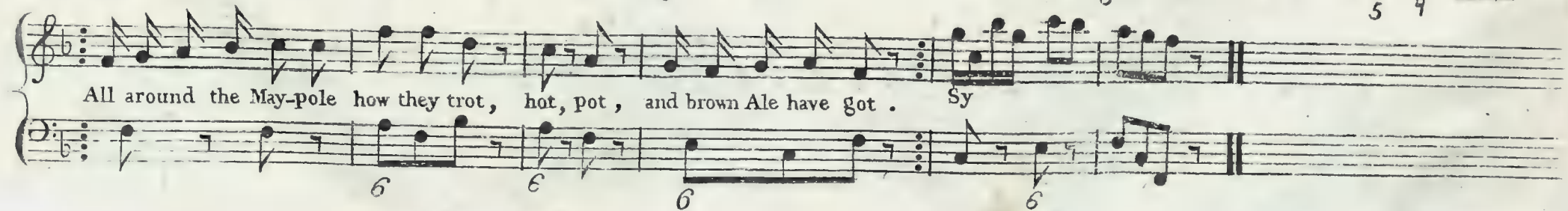
Sy Allegro All around the May-pole how they trot, hot, pot, and brown Ale have got: Sy



Routing shouting at you flouting, fleeing jeering and what not. All around the May-pole how they trot, hot, pot, and brown Ale have got: Sy



There is old SILENO frisks like a Mad, Lad, glad, to see us so fad. Cap'ring vap'ring while Pot scraping, coaxes the Lasses, as he did the Dad.



All around the May-pole how they trot, hot, pot, and brown Ale have got. Sy

Sung by M^r Dunstall

Allegro

Sy Shall he run away with the Laffes, by his trills, and his
S. flurs and his Graces, from me who at Fairs and Horfe-races have pip'd to the Laird of the Clan.
S. A Fribble! if I can but catch
Sy him, I'll pummel, I'll pinch and I'll scratch him, I warrant I'll teach him not match himself as a Musician with Pan.

Sung by Miss Poitier

Allegro

Sy Sure I shall run with vexation distracted, to see my purposes thus counteracted, this way, or
MYSIS that way, or which way foever, all things go contrary to my endeavor. *Sy* Daughters projecting their ruin and flame.

Fathers neglecting^e care of their fame, nursing in bosom a treacherous Viper, here's a fine Dance but 'tis he pays the Piper. ^{Sy}

Sung by Mr Dunstall

^{Sy} **Allegro**

When at your foe, a mortal blow you aim your scheme, let him not know, to gain your end you must pre-

tend sincerely & dearly to be his friend, till he cease of your Love to be doubtfull. ^{Sy}

Your Game to play, the Sailors say, look

one, but now another way, the Dean to fish up Lawnleeves & be Bishop, says no to the Mitre that wou'd fill his with up, and pufley can counterfeit sleeping, when

moutley steals tip-a-toe creeping then winking & blinking, the catches, dispatches & swallows him up at a mouthfull. ^{Sy}

Sung by Mr. Dunstall and Miss Poitier

Duet Gavot

PAN

This rash frenzy, foils, not mends ye, how you sputter, check this clutter, hush, don't utter threats or mutter,

MYSIS

If he trips, success attend ye, fair words butter no parsnips. Sy

Gro'ling spirit, I can't

bear it, can a mother, without pother, her rage smother, when Girls both are by his wiles debauch'd, or near it,

PAN

can she cloath her face in smiles. Sy

MYSIS

Spite lo-quacious makes foes cautious, mean submission.

MYSTIS
meets derision,
PAN
Beldame froward,
sneaking Coward I despise such low dis-guise.
in surprise the triumph lies.

6 5 * 4 * 3 6 5 * 4 * 3

Zooks I'll twinge him, I'll unhinge him, tumult, splutter, coil and clutter,
nay let's trick him, footh then nick him,
wait, nor mutter, ruin utter, smooth but
ftrait (vile

6 6 5 6 6 6 6 6

brat) shall crush and swinge him, and i'th gutter fouse him flat, and i'th gutter fouse him flat.
pat unaware shall stick him, and i'th gutter lay him flat, and i'th gutter lay him flat.

6 5 6 6 5 6 6 5 6 6 5 6 6 5

Sung by M^r Beard

Sy
Allegro

Sileno

Oh! fye wood'n O-racle fye for flame, to

let me go back as wife as I came, to let me go back as wife as I came, O fyewooden O-racle fye for flame, *Sy*

to let me go back, to let me go back, to let me go back as

wife as I came, as wife as I came, to let me go back O fye, O fye, O fye for flame. *Sy*

Sung by Miss Hallam

27.

Andante

Sy *Nyfa*

To Blast a rivals happiness we ev'ry Art, ev'ry Art employ, and

scarcely can our own success, convey, convey a purer Joy,

A kind of Victory we feel, if

she, if she no triumph gain, deny'd a real bliss we steal, we steal false pleasure from her pain, A kind of Victory we feel if she, if she no triumph gain, de =

ny'd a real bliss we steal, we steal false pleasure from her pain.

Sung by Miss Miller

All^o ma non troppo

Daphne

He's as tight a Lad to see to, as e'er step'd in

leather shoe, and what's better He'll Love me too, and to him I'll prove true blue, Tho' my sister cast an

Hawk's Eye, I defy what she can do, he overlooked the little doxy, I'm the Girl he means to woo, he's as tight a Lad to see to, as e'er stop'd in leather shoe & what's better

he'll love me too, & to him I'll prove true blue. Hither I stole out to meet him, he'll no doubt my

steps pursue, If the Youth prove true, I'll fit him, If he's false I'll fit him too, If he's false I'll fit him too, He's as tight a Lad to see too, as e'er

stop'd in leather shoe, and what's better he'll love me too, and to him I'll prove true blue.

Sung by Mr Mattocks

29

Affettuoso *Sy* *Pol.* *Lovely*

Nymph allwage my anguish, at your feet a tender swain, prays you will not let him languish, one kind look woud ease his pain,

one kind look woud ease his pain, Did you know the Lad that courts you,

he not long needs sue in vain, *Sy* Prince of Song

of Dance of Sports, you scarce will meet his like again. *Sy*

Sung by Miss Miller

Sy
Allegro
Daphne

If you can Caper as well as you Mo-dulate, with the Ad-di-tion of

that pretty face, Pan who was held by our Shepherds. a God of late, will be kick'd out and you fit in his place,

Sy
His beard so frowly his gestures so Awkward are and his Bagpipe has so drowly a drone,

that (If they find you as I did no backwarder,) you may count on all the Girls as your own. *Sy*

Sung by Mr Mattocks

51

Allegro

Sy po Fe

Pol

Neatest com =

pleatest and sweetest dear Fubly, this is a Crises when My sis cross snubs I could brave and stay

Sy

brave and stay.

Yet your good Nature kind Creature her Ma lice guessing our

blessing suppreffing might Gaul us therefore a-way

therefore a-way.

Sy

Duetto *Sung by Miss Miller & Miss Hallam*

Sy
All: Spiritoso

Daphne
My Mi- ni- kin Miss do you fancy that Pol, can ever be caught by an

Nyfa
Infant's Dol, And can you Miss Maypole suppose he will fall, in love with the Gi- antes of Guildhall,

Sy
Co- lo- fus it self, You'll lye till you're mus- ty upon the shelf.

Daph:
Pigmy Elf, You'll lye till you're mus- ty upon the shelf.

Dno) 2
You stomp oth' gutter you hop o'my thumb,
A Husband for you must from Lilliput come,
N?) You stalking steeple you gawky stag,
Your Husband must come from Brobdignag.
Dno Sour Grapes,
N? Lead Apes,
Nch) I'll humble your Vanity Mistress Trapes.

Dno)
Miss your Assurance,
N?) And Miss your high Airs,
Dno) Is past all indurance,
N?) Are at their last Pray'rs.
Dno) No more of those freedoms Miss Nyfa I beg,
N?) Miss Daphne's conceit must be lower'd a Peg,
Dno) Poor spite.
N?) Pride hurt.

3 *Dno*) Liver white.
N?) Rare sport.
Dno) Do shew your teeth spite fire do but you cant bite,
N?) This haughtiness soon will be laid in the Dirt,
Poor spite. &c.
Pride hurt. &c.

Sung by Miss Hallam

33

Sy In these greasy Old Tatters his Charms brighter shine; then his Guittar he

S. clatters with Tinkling divine. But my Sister Ah! he kiss'd her and me he pass'd by, I'm jealous of the Fellows bad Taste and blind Eye; But my Sister, Ah! he kiss'd her,

Sy and me he pass'd by, I'm jealous of the Fellows bad taste and blind Eye: I'm jealous of the Fellows bad taste and blind Eye.

Sung by Mr. Shuter

Sy *Vivace* O what pleasures will abound, when my Wife is laid in ground.

S. Let Earth cover her, we'll Dance over her, when my Wife is laid in ground.

(2)
Oh, how happy should I be,
Would little NYSA pig with me;
How I'd mumble her, touze and tumble her,
Would little NYSA pig with me.

Sung by Miss Hallam

Allegro

Sy

po

S. NYSA

Ne'er will I be left in the lurch, *Sy* Cease your bribes and wheedling; 'Till I'm made a Wife in the

Church, *Sy* I'll keep Man from meddling, from med

I'll keep Man from meddling. *Sy* What are Riches, and soft speeches? Baits and fetches, to bewitch us,

Baits and fetches, to bewitch us: *Sy* When you've won us, *Sy* and undone us, *Sy*

53

Cloy'd you flum us, frowning on us, for our heedless pidling, for our heedless, heedless pid-ling, Ne'er will I be left in the

lurch, Cease your bribes and wheedling, 'Till I'm made a Wife in the Church, I'll keep Man from meddling, from med

dling, 'Till I'm made a Wife in the Church, I'll keep Man from

meddling, I'll keep Man from meddling.

Can your Palace, Plate, or Coach ,
Can your Di'monds glitt'ring ,
Bridle the Tongue of foul reproach ?
Gibers will be titt'ring .
Then poor stumbler, How't must humble her ,
If a fumbler, she lets mumble her ,
When in her hearing, Whisp'ring, sneering ,
Chatt'ring, swearing, hissing, tearing
Gall'ry Box and Pitt'ring .

Sung by M.^r Shuter

The musical score is written for a single voice, with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into five systems, each with a treble staff and a bass staff. The lyrics are written below the treble staff. The music features various melodic lines, including a prominent one in the treble staff and a supporting one in the bass staff. The lyrics are as follows:

Sy MIDAS
When
into your Henyard the treacherous Reynard, steals filly your Poultry to ravage, to ravage, With Gun you attack him, with
Beagles you track him, all's fair to destroy the fell Savage, fell Savage; So POL who comes
picking up my tender Chicken, no means do I scruple to Banish, to Banish, With pow'r I'll o'erbear him, with
fraud I'll entnare him, by hook, or by Crook he shall Vanish, shall Vanish.

Sung by M.^r Dunstall

37

Vivace

Sy *Pan* *Sy* *Sy*
Strip him, Whip him, Let his Shoulder

Sy *Sy*
feel your lash on it, Snip him, Clip him,
Folly now to be Compasionate, If such a little dapper, pert saucy whipper snapper,

Sy
SILENCE'S understrapper flily;

Sy *Sy* *Sy* *Sy*
Sim'ring, Whim'ring, Of your dear NYSA beguile ye;
Sniv'ling, Driv'ling, will but dis-

Sy
-grace and defile ye,
Vigour, Rigour, hurry, flurry, are the Measures fittest for ye, My Plots private, you'll connive at, so we gain the point we drive at,

or by covert practices or ouvert. Sy

Sung by M.^r Fancett

Andante

Sy

S. DAMETAS

Since first those Eyes enlav'd my heart, In size I'm wafted half, Sy My looks betray my inward smart, Ah! cruel,

cruel DAPH. Ah! cruel, Ah! cruel, Ah! cruel, cruel DAPH.

(2)
Inhuman Maid my Sighs you scout,
My tears but make you laugh,
Yet at first Sight an upstart lout,
Has nabb'd my fickle DAPH.
Ah! fickle, Ah! fickle, Ah! fickle, fickle DAPH.

(3)
How can you on my Courtship frown,
My wealth despise as Chaff,
Yet suffer such a clumsy Clown,
To win and tickle DAPH.
To win and tickle, To win and tickle DAPH.

Sung by Miss Miller

Con Spirito

hold at naught, DAPHNE's heart shall ne'er be bought. Ne'er to Church hafte basely, purchaf'd by a rich Ninny ;

Who to keep her Chafte, wou'd lock her up like his Guinea :

DAPHNE
Yes your Wealth I

In your Pain my Pleasure is,
 Jealous dolt I hate your Phiz,
 Hissing Gander, my Philander
 Scorns your Asperſion,
 Pitiful Slander,
 Renders you more my Averſion.

Sung by M^r Fawcett

Andante Spiritoso

By whining, Pining, Sighing, Coquets are never won, but

DAMETAS

fright 'em, spight 'em, flight 'em, in - to your Arms they run Sy A Coward how hard toward his foe it is to push, re -

strain him, rein him, train him, he's Mad on Death to rush Sy

Sung by M.^r Beard

Andante

SILENO

When gath'ring Clouds oh -

scure the Sky, with a Crish, crash, flish, flash, the Thunders roll & the Light'nings fly, the Thunders roll & the Light'nings fly, then rain and all is

lullaby Sy

So when a vixen's passions swell,
Tongue, Ire, Eyes, Fire,
Bosom rent by fiends of Hell,
At length Tears stream and all is well.

Sung by Miss Poitier

MYSIS.

Sy The Wolf that slaughter'd finds her whelps.

finds her whelps, with howling fills the Fo- rest, fills the Forest, fills the Forest, the murd'rer tracks with

thrillest yelps all food neglecting or rest, with how how how how how how how how how - ling fills the

Fo- rest, fills the Forest, Sy The wolf

that slaughter'd finds her whelps, finds her whelps, with how WOW WOW WOW WOW WOW WOW WOW WOW WOW

wow wow wow with howling fill the Forest, the murd'rer tracks with shrill yelps, neglecting ne-

glecting food or rest, with howling and yelping, with howling and yelping with how- how how.

how how how how how how how how how how how how how howling fills the Fo- rest, fills the Forest.

Sy

Sung by Mr Mattocks

Allegro

Sy When fairies dance round on the
 grafs, and revel to night's awful noon, each Elf with his tight little Lafs, trips to the pale light of the moon. If't chance that the
 grey dawn of day, peep in on their frolicks too soon, in fright they all scuttle away, and follow the glimpse of the moon, in
 fright they all scuttle away, and follow the glimpse of the moon.

Sy

Sung by Mr Mattocks, Miss Hallam & Miss Miller.

Allegro

P^o

45

Pol

My heart so o'erflows with its love for you both, that it cannot find room for fear, not the halter can alter

[illegible]

A handwritten musical score for the song "The Tyburn Tree". The score consists of four staves. The first staff contains the vocal melody in treble clef with lyrics: "false as air. Oh how I burn, to tyburn I'd escort you with pleasure my dear; I'd escort you with pleasure my dear." The second staff continues the vocal melody with lyrics: "worth my care. Ay go dangle, I could mangle that heart without shedding a tear, that heart without shedding a tear." The third staff begins with a guitar introduction marked "Pol." followed by the vocal melody with lyrics: "Don't suspect me, or reject me, what gallows so bad as despair, what gallows so bad as despair." The fourth staff provides the guitar accompaniment in bass clef, featuring chords such as 5, 6b, 5, 4, 3, 6b, 5, 6b, 4, 3, 6, 5, 6, 4, 3, 6, 5, 7, 6, 6b.

false as air. Oh how I burn, to tyburn I'd escort you with pleasure my dear; I'd escort you with pleasure my dear.
 worth my care. Ay go dangle, I could mangle that heart without shedding a tear, that heart without shedding a tear.
 Pol.
 Don't suspect me, or reject me, what gallows so bad as despair, what gallows so bad as despair.

your falsehood shall ne'er again grieve me, we'll then you know

you want to deceive me, you fool us, cajole us.

Why won't you believe me, take my word and my oath, be-

no, you never can satisfy both, no, you never can satisfy both, no, you never can satisfy both

how by night can you satisfy both, how by night can you satisfy both, how by night can you satisfy both.

lieve me that e'er night I will satisfy both, believe me that e'er night I will satisfy both, that e'er night I will satisfy both.

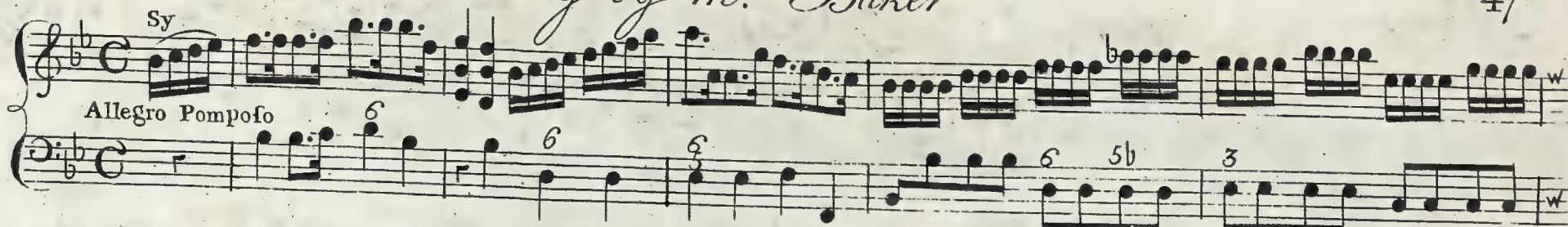
sy

Sung by M.^r Baker

47

Sy

Allegro Pomposo

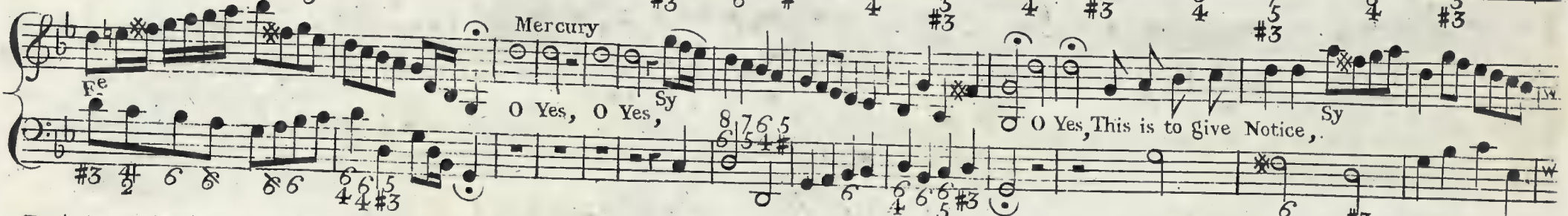


Mercury

Fe

O Yes, O Yes, Sy

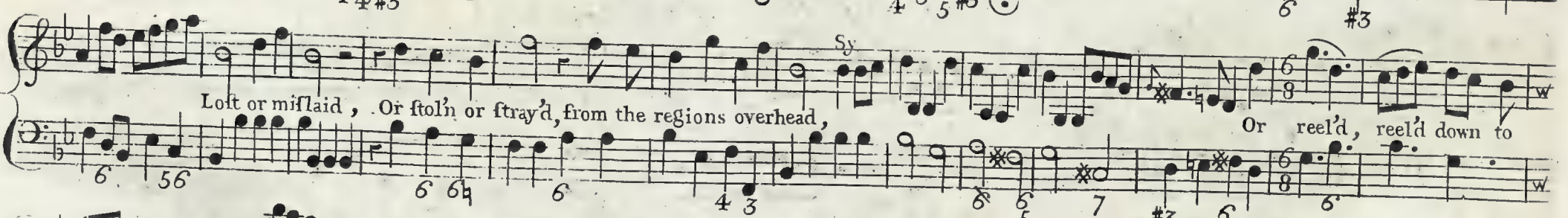
O Yes, This is to give Notice, Sy



Sy

Loft or mislaid, Or stol'n or stray'd, from the regions overhead,

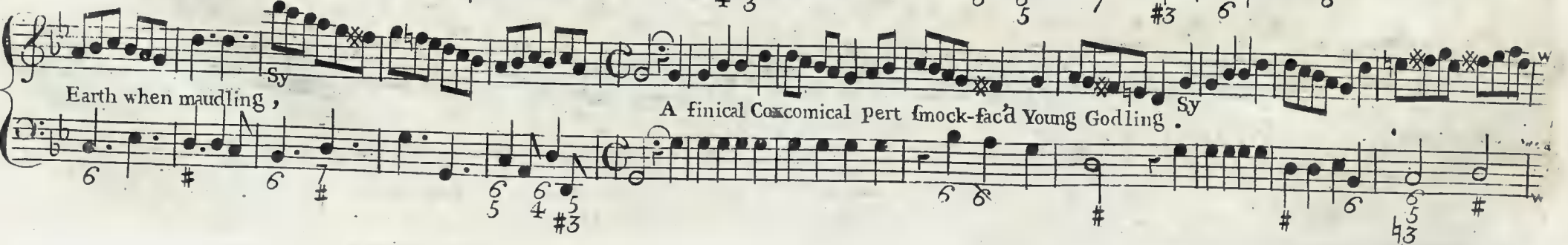
Or reel'd, reel'd down to



Sy

Earth when maudling,

A finical Coxcomical pert smock-fac'd Young Godling.



Sung by M.^r Mattocks

Non troppo Allegro

A handwritten musical score on aged paper, featuring four staves. The first two staves are a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo marking "Non troppo Allegro" is written above the first staff. The music consists of a continuous melody in the treble staff and a bass line in the bass staff. The third and fourth staves are also a grand staff, continuing the piece. The notation includes various note values, rests, and fingerings. The paper shows signs of age, including discoloration and some ink bleed-through from the reverse side.

.S. Pol
 Fine Times! when each little pimping upstart Court lick-spittle, worth disgrac'd dares hack and whittle,

.S. Sy
 shafts of Malice throwing :

.S. Sy
 See the Game Cocks crest with Mud upon't ,

.S. Sy
 Strait the Dunghill Breed grows proud upon't, each bare beak it's spleen will wreak, all clapping Wings and crowing .

Sung by M.^r Baker

Mercury

The Gods were all call'd in to see, how fond a Husband Jove cou'd be, he storm'd the laugh'd but Roguishly, pre -

tended to conceal it. Sy His fury rose to such a pitch, he call'd her lewd case-harden'd Witch, and

fware to his Girls he'd stick like Pitch, and Wench in open Day light Sy

Sung by M.^r Mattocks & M.^r Baker

Andante Pol A Monarch may huff, a Senate may rage, in

Edicts so chuff, in speeches so sage, the Minister glib, while they give themselves Airs, thinks how he may Crib, for his private Affairs; Sy

Mercury

These fatal Mistakes call loud for redress, consider few rakes would their own ribs care for, a Wife in the dark only squanders her

Pol

Charms, who 'stead of her Spark finds her Spouse in her Arms, But I'll display and soon set to rights, in open day such unfair bites,

Sy Cuckolds, Cuckolds, Cuckolds, Cuckolds, then Cuckolds then Sy will know their Friends, and in like Coin may

Mercury

make amends, and in like Coin may make a - mends; Sy When our great Sir shall once fix the Mode,

Sy Horns universal will spread abroad; Sy and Cuckoo, Sy Cuckoo, Cuckoo, Cuckoo, Sy

that word of fear, Sy that word of fear, Fa - miliar grow to Married Ear, Familiar grow to Married Ear, Sy

Pol

But I'll display and soon set to rights, in open day such unfair bites, Sy Cuckolds, Cuckolds, Cuckolds, Cuckolds,

When our great Sir shall once fix the Mode, Horns universal will spread abroad.

and Cuckoo, Cuckoo, Cuckoo, Cuckoo,

Figured Bass: 6 4 5 3, 7 4 2, 8 3, 6, 7

Sy then Cuckolds then Sy will know their friends, and in like Coin may make amends, and in like Coin may make a - mends. Sy
 that word of fear, that word of fear, Familiar grow to Married Ear, Familiar grow to Married Ear.

6 47 #3 6 7 # 7 6 6 6 4 6 6 4 5

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some notes beamed together. The bass staff provides a simple accompaniment, mostly consisting of quarter and eighth notes. The piece concludes with a double bar line. The handwriting is in ink on aged, slightly yellowed paper.

53

Sung by Miss Potter

53

Sy

MYSIS

Mark what I say, you'll repent it, if conscience's qualms you attend to

you a great shire's representative, and not one job for a friend do.

Rouse up nor thus your grave noddle shake, fob off this tatterdemallion, we'll flick to Pan and his party take

for Pol's a poultry rascallion.

Sung by Mr. Shuter

S. MIDAS
 Sy If in the Courts your suit depend, or a cause you'd fain do hurt in. be sure you make the Judge your friend, by a

fee behind the Curtain. then decree goes plump against your foes, tho' before it seem'd uncertain. Sy

6 5
4 3

Sung by Mr. Dunstall

S. PAN
 Sy As soon as her doating piece fairly is sped, do you make your push and a stout one, for now she has

6 5
4 3

got a sweetheart in her head, she'll never be easy without one. Sy

Rever'd by the Shepherds, caref'd by y^e Nymphs, no dread or remorse shall come

6 6 5 3 6

o'er us, at feffions in spite of the law and its imps, we'll kick the whole country before us. Sy

6 6 5 3 6 6 6 5 3 6 6

Sung by Miss Poitier, M^r. Shuter, & M^r. Dunstall.

55

Sy
Master, Pol and his toll de roll loll, I'll buffet away from our

PAN
plain fir, And I'll affist your worship's fist with all my might and main fir. And I'll have a thump, tho' he is so plump, and

MIDAS PAN MYSIS MIDAS Chorus
makes such a woundy racket, I'll bluff, I'll rough, I'll huff, I'll cuff, And I warrant we pepper his jackett, we'll

bluff, we'll rough, we'll huff, we'll cuff, and I warrant we pepper his jackett.

MID. For all his cheats
And wenching feats,
He shall rue on his knees 'em,
Or skip by goles
As high as Paul's,
Like ugly witch on becom,
Arraign'd he shall be
Of treason to me.

PAN. And I with my davy will back it,
I'll swear,
MID. I'll snare,
MYS. I'll tear,
OMN. O rare!
And I'll warrant we pepper his jacket.
CHO. I'll swear, I'll snare, &c.

Sung by M^r. Beard & M^r. Fawcett.

Allegro

SILENO

If a rival thy character draw, in perfection he'll

DAM:

find out a flaw, with black he will paint, make a devil of a saint, and change to an Owl a Maccaw. Can a father pre-

tend to be wise, who his friends good advice will des-pise, who when danger is nigh, throws his spectacles by, and

SILENO

DAM:

blinks thro' a green girls' eyes. You're an impudent pimp and a grub. You are fool'd by a beg-garly scrub, your

SILENO

bettors to snub. who will lend me a club this info-lent puppy to drub. *Sy*

DAM:

You're cajol'd by a beggarly scrub, whom the prince of impos-ter's I dub, your bald pate you'll rub, when you

SILENO

You're an impudent pimp and a grub, who will rot in a pow-dering tub, a guinea for a club, this

8 7 6 5 7 9 8 6 4 3

find that your cub is debauch'd by a whip'd fylla - bub, your bald pate you'll rub, when you find that your cub is debauch'd by a

muckworm to drub, rub off firrah, rub firrah, rub, a guinea for a club, this muckworm to drub, rub off, firrah

7 6 5 4 3

whip'd fylla - bub. Sy

rub, firrah rub.

6 5 6 5 4 3 6

6

Sung by Miss Poutier, Miss Hallam, Miss Miller, M.^r Beard, & M.^r Sawcett

Daphne

Mother, sure you never, would endeavour, to diserver, from my favour, so sweet a Swain, none so clever e'er trod the Plain.

Nyfa

Father, hopes you gave her, don't deceive her, can you leave her, sunk for ever, in pining Care, haste and save her, from black despair.

Nyfa

Daph: Hearts alarming, Wrath disarming with his soft lay, He's so charming ah, let him stay.

Think of his Modest Grace, his Voice Shape and Face, Bolom's warning, He's so charming ah, let him stay, He's so charming ah, let him stay.

6 6 5 7 6 5 4 3

Myfis Sileno Myfis Sileno Myfis

Sy Sluts are you lost to shame, Wife, Wife be more Tame, This is Madnefs, Sober Sadnefs, I with

Sileno Damætas

gladnefs, could fee him fwing for his badnefs, 'Tis no fuch thing; Muft PAN refign to this for his employment, muft I to him yield of

Myfis Dam: Sileno

DAPH the enjoyment? Ne'er while a Tongue I brandifh for outlandifh, DAPH fhall blandifh, Will you reject my Income, Herds, and Clink 'um, Rot and fink 'em,

Myfis

Dam: And POL muft fly, you lie, you lie you lie, you lie you lie. Sy

MIDAS muft Judge, Sileno you lie you lie you lie, you lie you lie.

Zounds, POL fhall't budge, you lie you lie, you lie you lie.

Nyfa Daph: Nyfa

PAN's drone is fit for wild Rocks and bleak Mountains; POL's Lyre suits best our cool Groves and clear Fountains; POL is young and

Daph: Sileno Nyfa Daph: Sileno Daph: Nyfa

merry, Light and Airy, as a Fairy, PAN is Old and musty, stiff and fusty, four and crusty, Can you banish POL. no no

Nyfa Daph: Nyfa

let PAN fall, Ay let him go, Ay let him go.

Ay let him go, Ay let him go, Ay let him go.

Sileno

Ay let him go, Ay let him go.

Myfis

Must PAN re -

Daph:

fit for wild Rocks and bleak Mountains. POL's Lyre suits best our cool Groves and clear Fountains.

Daph:

sign to this for his Em - ployment. Must I to POL yield of DAPH the en - joy - ment.

Nyfa

PAN is old & musty, Itiff and fusty, four and crusty, never think 'om,

Pol is young & merry, light and airy, as a fairy, Can you banish

Neer while a Tongue I brandish, fop outlandish DARN shall blandish, Dam: Herd & clink 'um, MIDAS is

Will you reject my Income, Rot & sink 'em,

no no no no, Ay let him go, Ay let him go, yes he shall go, yes he must go.

Pol, pray let PAN fall, Ay let him go, Ay let him go.

Judge. Myfis poor PAN poor I, poor PAN poor I.

And Pol must fly. Sileno you lie you lie you lie you lie, you lie you lie you lie you lie.

Zounds! Pol shan't budge, Blood PAN shall go, go spit fire go.

Sung by M.^r Shuter

S. Midas

What the Devils here to do, ye Loggerheads & Gipseys, Sirrah you, & Hufsey you, & each one of you tipsey is, but I'll as sure pull

S.

Chorus

down your Pride as a Gun or as I'm Justice MIDAS; O Tremendous Justice MIDAS, who shall oppose wise Justice MIDAS. *S.*

S.

I'm given to understand that you're all in a pother here,
 Disputing whether Pan, or Pol, shall play to you another Year,
 Dare you think your clumsy lungs so proper to decide as,
 The delicate Ears of Justice MIDAS.

Cho. O Tremendous &c.

Sung by M.^r Shuter

Sy Pompoko

Midas

Now I'm feated, *Sy*

I'll be treated, like the Sophi on his Throne. *Sy*

In my Prefence,

Scoundrel Peasants, shall not call their Souls their own. Sy

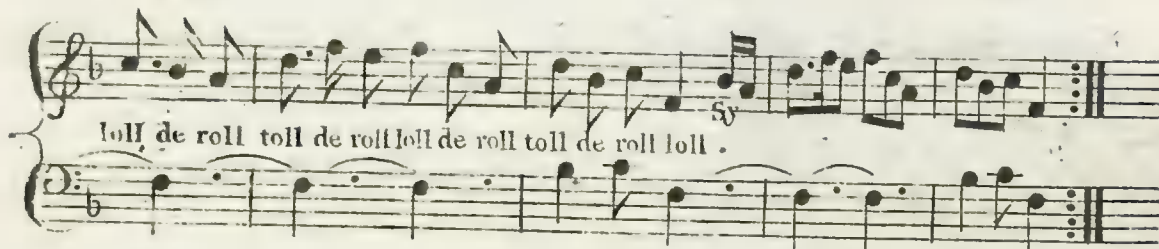
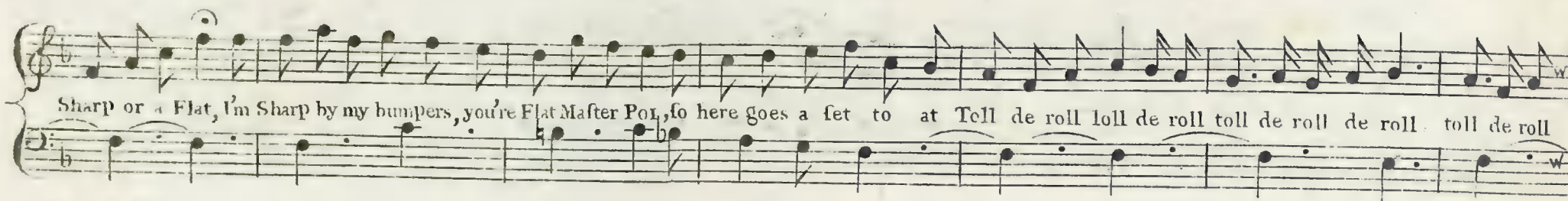
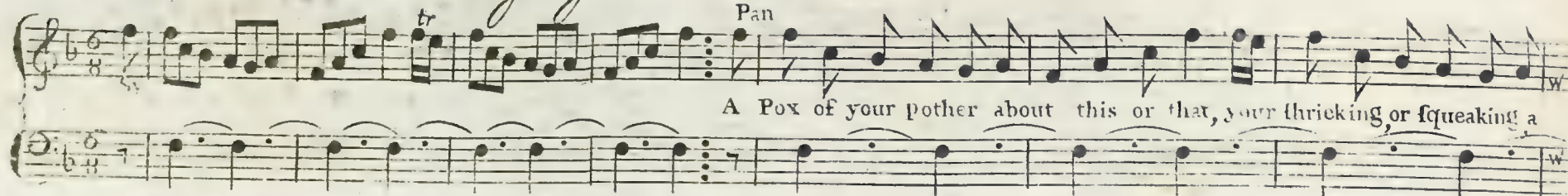
My he - left is, Sy he who best is, Sy Shall be fix'd Mu - si - cian

Chief : Sy Ne'er the loser, shall shew his Nose here, but he tran -

- sported like a Thief. Sy

Chorus
O Tremendous Justice MIDAS, who shall op - pose wife Justice MIDAS

Sung by M.^r Dunstall

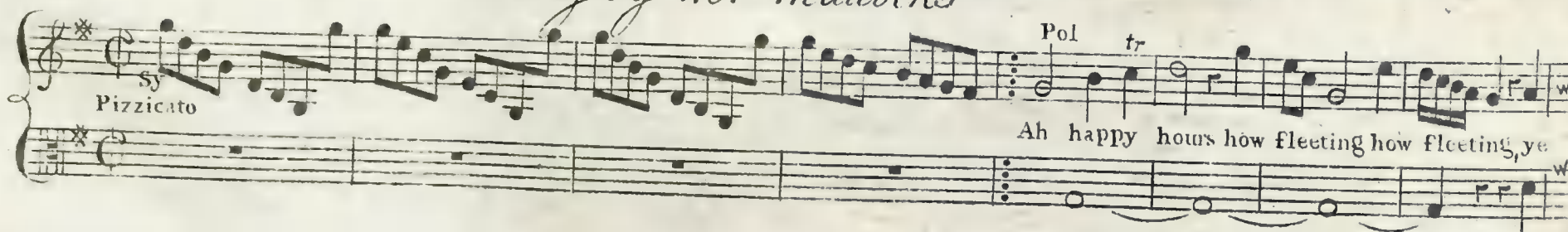


(3)
Mankind are a Medley - a chance Medley race,
All start in full Cry to give dame Fortune Chace;
There's Catch as Catch can, hit or Miss luck is all,
And luck's the best Time of Life's Toll loll de roll &c.

(2)
When Beauty her pack of poor Lovers would hamper,
And after Miss Will o'the Whisp the fools Scamper;
Ding dong, in Sing Song they the Lady extol,
Pray what's all this fufs for but Toll de roll &c.

(4)
I've done please your Worship 'tis rather too long,
I only meant Life is but an Old Song;
The Worlds but a Tragedy Comedy, droll,
Where all Act the Scene of Toll loll de roll &c..

Sung by M.^r Mattocks



tr *tr* *tr*

Danc'd on down a - way, ye Danc'd on down a - way, When my soft vows re - peating, at DAPHNE'S feet I lay;

S.

When my soft vows re - peating, at DAPHNE'S feet I lay .

S.

(2)
 But from her Charms when sunder'd,
 As MIDAS frowns presage,
 Each hour will seem an hundred,
 Each Day appear an Age .

S. *Chorus* *S.*

See Triumphant sits the Bard, Crown'd with Bays his due re - ward, Exil'd POL shall wan - der far,

S. 6 6 6 5 6 6 6 5 4 3 *S.* 6 6 6 5

Ex - ild twang his faint Guittar . While with Ecchoing shouts of Praise, We the Bagpipes glo - ry raise,

6 6 6 6 5 3 7 5 5 6 6 # 2 5 #3 5 6 #3

While with Ecchoing shouts of praise, we the Bagpipes glo - ry raise .

6 6 6 5 6 6 6 5 4 3

Sung by Miss Kallam, Miss Miller, Miss Poirer, M^r Beard, M^r Mattocks, & M^r Jewcett.

Sy

Pol

Dunce, I did but sham, for Apollo I am God of Music & King of Parnas, thy lewd decree for Pan against me, I reward with the Ears of an Ass, an Ass, I re-

Chorus

ward with the Ears of an Ass. De-tected baulk'd & small, on our marrow bones we fall, be Merciful, be Pitiful, forgive us mighty Sol.

My tis Dam: Midas

Cho: Apollo

Alas, Alas, Thou a Billingsgate Queen, thou a Pander obscene, with strumpets & Baliffs shall class, Thou driven from Man, shalt wander with Pan, he a

Sy

thinking old Goat, you an Ass, an Ass, he a thinking old Goat you an Ass.

Daph: Nyfa Sil:

Now my Heart's cur'd of folly, be Jolly, the

Daph: **Nyfa** **Cho:**

Oracles word for Millions shoud pass, Myfis well parted, And the pimp Carted, Squire Midas converted into an Afs, O the dull Afs.

Apollo

Be thou Squire - his Estate, to you I translate, to you his strong Cheffs wicked Mafs, Live happy while I, recall'd to the Sky, make all the Gods

Cho:

laugh at Mida a a a as, make all the Gods laugh at Midas, laugh at Midas.

Nyfa

bright God of Day, let us Sing, Dance, & Play, clap hands ev'ry Lad with his Lafs. Now Criticks lie snug not a hifs groan or shrug remember the fate of Midas, Mi -

Cho:

das, remember the fate of Midas. Now Criticks lie snug, not a hifs groan or shrug, remember the fate of Midas, Midas, remember the fate of Midas.

The musical score is written for a play, featuring several vocal parts and a Chorus. The notation includes treble and bass staves with lyrics written below the notes. Figured bass is used throughout, with numbers 6, 5, 4, 3, 2, 1, 7, and # indicating fingerings or chords. The score is divided into systems, each corresponding to a different character or group. The lyrics are in a 17th-century style, mentioning characters like Squire Midas and the God Apollo. The Chorus has several lines of music, including a section with repeated notes for the words 'laugh at Midas'.

THE
Overture, Songs, Duets, & Choruses,
in

(T O M T H U M B)

as Performed (with Universal Applause) at the

Theatre Royal in Covent Garden.

Composed & Compiled by

J. M A R K O R D T,

In which is Printed (by permission)

The much admired Song sung by M^{rs} Kennedy; Composed by

D^r C A R A M.

Price 7s.

(L O N D O N)

Sold by John Preston at his Music Warehouse, 107 near Beaufort Buildings, Strand.

OVERTURE in Tom Thumb

Allegro

p *f* *f* *uni.*

Mez. for. *Dim:* *p* *f*

Oboe Solo *p*

Violino 1^{mo}

mo do

f

scpl.

The musical score is written for piano, strings, and woodwinds. It begins with a piano introduction marked *Allegro*. The piano part features a series of chords and arpeggios, with dynamics ranging from *p* to *f*. The strings enter with a rhythmic pattern, and the woodwinds (oboes and violins) play a melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings. The tempo is marked *Allegro*, and the key signature has one sharp (F#).

First system of musical notation, piano (p) and forte (f) markings.

Second system of musical notation, piano (p) and forte (f) markings.

Third system of musical notation, piano (p) and forte (f) markings.

Fourth system of musical notation, piano (p) and forte (f) markings.

Fifth system of musical notation, piano (p) and forte (f) markings.

Volti Subito

This page of musical score, numbered 5, contains the following parts and markings:

- First System:** Piano (p) and Bassoon (Bass) parts. Dynamics include *f* and *ff*.
- Second System:** Violin (Violins) and Viola parts. Includes *hr* (hairpins) and *f* dynamics.
- Third System:** Bassoon (Bass) and Unis (Unison) parts. Includes *hr* markings.
- Fourth System:** Oboes and Violins parts. Includes *ff* dynamics.
- Fifth System:** Oboes and Violins parts.
- Sixth System:** Unis (Unison) and Ad lib (Ad libitum) section.

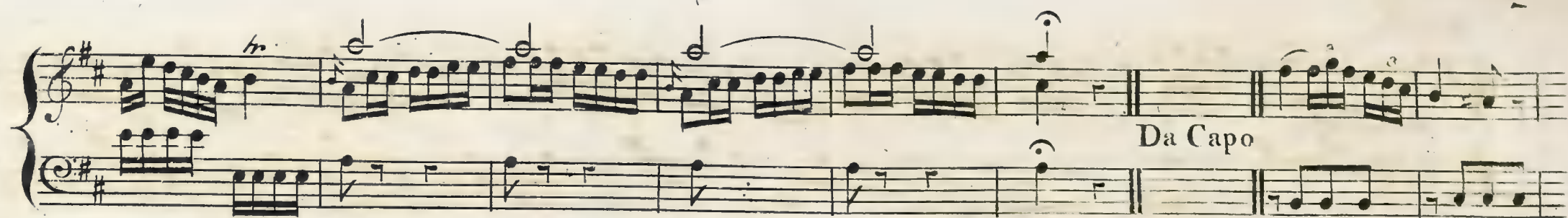
Rondo

Oboe Soli

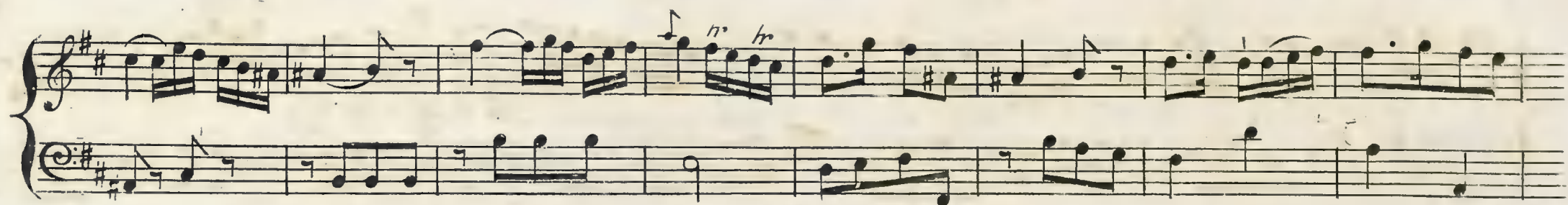
Moderato

Tutti *f*

The musical score is written for two oboes in D major, 2/4 time. It consists of six systems of staves. The first system is marked 'Moderato' and 'Oboe Soli'. The second system is marked 'Tutti f'. The third system features a 'p' (piano) marking in the bass staff. The fourth system includes a 'p' marking in the bass staff. The fifth system includes a 'p' marking in the bass staff. The sixth system includes a 'p' marking in the bass staff. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.



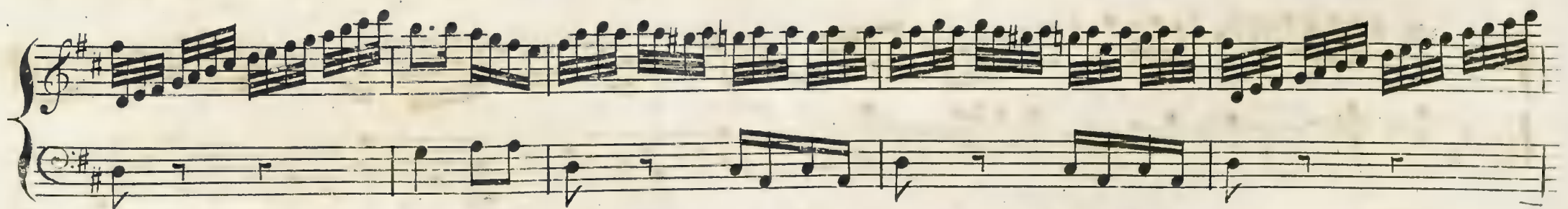
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill (tr) and a fermata. The bass staff contains a supporting line. The key signature is one sharp (F#). The text "Da Capo" is written below the bass staff.



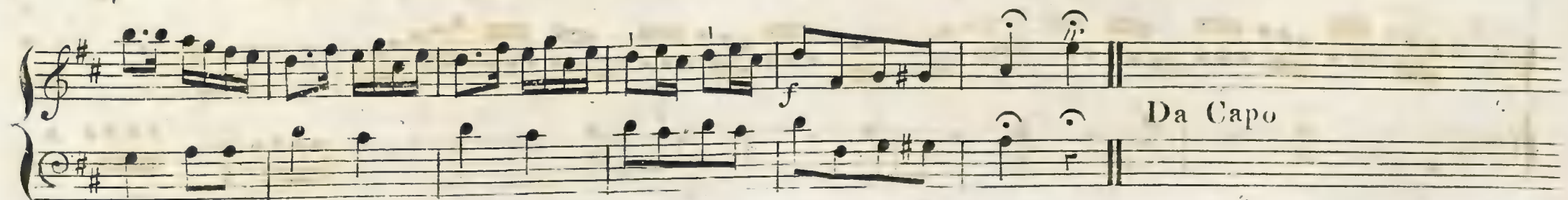
Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill (tr) and a fermata. The bass staff contains a supporting line. The key signature is one sharp (F#).



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill (tr) and a fermata. The bass staff contains a supporting line. The key signature is one sharp (F#).



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill (tr) and a fermata. The bass staff contains a supporting line. The key signature is one sharp (F#).



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a trill (tr) and a fermata. The bass staff contains a supporting line. The key signature is one sharp (F#). The text "Da Capo" is written below the bass staff.

Sung by M^r Davis and M^r Robson.

Spiritoso

Doodle

Sure such a day, so renown'd, so victorious, such a day as this was ne-ver seen. Courtiers so gay, and

Mob so uproarious, Nature seems to wear an u-ni-verfal Grin

Noodle

Arthur to Doll's grown so bobbish and uxorious, while both she and Huncamunca tippie, talking tawdry

Doodle

Even M. Sol, so tifted out so glorious, glitters like a Beau in new birth day embroydery O 'tis a day of

Noodle

Jubilee Cajolle-ry A day we ne-ver saw before, A day of Fun, and Drolle-ry, That you may say: their

Ma-jesties may boast of it; and since it ne-ver can come more,'tis fit they make the most of it,

Doodle

O 'tis a day, of Jubilee Cajol-le-ry a day we never saw before, a day of Fun, and Drollery, sure such a day so re-

Noodle

That you may say: their Majesties may boast of it, and since it never can come more,'tis fit we make the most of it, Courtiers so gay, and the

f

nown'd so Victorious, such a day as this was never seen.

Mob so uproarious, Nature seems to wear an uni-versal Grin.

Sung by Miss Catley

Allegro

What 'tho I now am

p

half Seas o'er, I scorn to baulk this bout, Of stiff rash Punch, fetch Bowls a score 'fore George I'll see them

out But Sir your Queen 'twould ill become, T'indulge in vulgar sips, No drop of Brandy

or of Rum, shall pass these Roy-al lips. What tho I &c

sf
f

Sung by Master Edwin.

11

Allegretto

As when the Chimney Sweeper, has all the live long day,

darksome Paths, a Creeper, pur-su'd his footy way At

night, to wash with wa-ter, his hands and face he flis and in his to-ther tat-ter, with

his Brickdus-ta lies.

f

Sung by Miss Catley

Moderato

Then trem-ble all, who Weddings e-ver made, and trem-ble more, who
did the match per-suade, For like a worried Cat, I'll spit, I'll squall
I'll scratch, I'll tear, the Eyes out of ye all, then trem-ble
all, who Weddings e-ver made, and trem-ble more, who did the match per-suade.

Sung by Mr. Quick.

13

Allegro Moderato

We Kings, who are in our Sen-fes, mock our Conforts vi-o-len-ces; Pifhing at their moods and ten-fes,

our own will, we fol-low; When the Hufband, once gives way, to the Wife's ca-pricious fway,

for his Breeches, he next day, may go whoop, and hol-low. *f*

DUETTO Sung by Miss Catley and Mr. Edwin.

Presto

Queen
Li-ar Avaunt! thy faucy

Taunt - - - , Is a proof of Tom's desert, He will break, that

four - - - - - vy neck, If on him thou dar'st fling dirt. Yes, yes, I go, But Madam.

know - - - - - , Since your Majesty's so pert, That a flood, of your Pets blood,

to al-lay this storm shall spirt - - - - - , That a flood of your Pets blood, to al-lay this storm shall spirt, that a

Queen

flood, of your pet's blood, to allay this storm shall spirt, spirt, spirt, to allay this storm shall spirt, spirt. Li-ar avant thy fancy taint - -

Grizzle

that a flood of your pet's blood - - - - - to allay this storm shall spirt,
 - - is a proof of Tom's de-fert, - - - - - is a proof of Tom's de-fert,

'Tis mighty well!

I am glad I know your ways,

Go to Hell!

thi - ther hie to feed the blaze,

I I am glad I know your ways, I am glad, I know - - - - - your ways,
 hie thi - ther hie, to feed the blaze, hie hie hie to feed - - - - - the blaze,

Volti

Li-ar a-vaunt thy faucy taunt is a

proof of Tom's de-fert, hie hie he will break thy fcur - - - - vy

Neck, if on him thou dar'st fling dirt. Go to Hell and feed the blaze,

Grizzle
I am glad I know your ways, 'Tis my na-ture, not to flat-ter,
my sweet Crea-ture, to be spat-ter,

take my word he shall not live, 'tis my na- - - ture, not to flat - - - ter,
Quick or dead I'll ne'er for-give, my sweet Crea- - - ture, to be spat - - - ter,

take my word he shall not live, He shall not live, he shall not live.
Quick or dead I'll ne'er for give, I'll ne'er for give, I'll ne'er for give.

Viol. I
Viol. II

Viol. I
Viol. II

Larghetto Pale death is prowling, dire Omens frowning, doom thee to slaughter, Thee thy Wife & Daughter, thee thy Wife & Daughter, Furies are

growing with horrid uproar furies are growing with horrid uproar with horrid uproar furies are growing with horrid up

roar. Pale death is prowling, dire Omens frowning, doom thee to slaughter, thee thy Wife & daughter, furies are

f *ff*

growling with horrid uproar with horrid up-roar.

fmo

p

Grizzle's Rebellion, what need I tell you on, or by a Cow Red, Tom Thumb devoured Hark! the Cock crowing. I must be

p

[Cock Crows]

Sad Music for Huncamunca

S. S. S. D.C. al Seg:

going, I must be go-ing, I can no more, I can no more. S.

Sung by M^r. Edwin

f
Allegro

In

p

hurry post haste for a Li- - cence, In hurry ding,dong,I come back, For that you sha'n't need bid me

p

twice hence, I'll there be, and here in a crack Hey Jing! my heart's on the wing. I

now could leap o - ver the Moon. Let the Chaplain but fet us a grap - pling, And we'll stock a

Baby house foon.

Sung by M^{rs}. Kennedy

21

Larghetto ma non troppo

Composed by the late D^r Aine

Composed by the late D^r Airo

Mez: f

hr

p

f

hr

p

pow'r re-fides a-lone a fig for fize we of-ten find in smal-left forms the larg-est mind, a

fig for fize we of-ten find in smal-left forms the larg-est mind in smal-left forms the

larg-est mind. *f*

hr

Volte Subito

Andante

So love-ly Tom-my migh-ty Man al-though thy form be small, can

fight as well as Gi-ants can the Spi-rit ferves for all, His

nim-ble Sword and ac-tive Arm sub-due both stout and tall, his Love and War al-

ter-nate charm the heart is all in all the heart the heart is all in

1st 2d
all all

p *f*

Sung by Master Edwin

25

Allegro
Moderato

That

per - ti - fogging, Griz - zle I find is your Gal - lant, who like a hedge At - tor - ney, cogs my

Ti - tle to suppliant. Shall he with Thee join If - sue? no

by my Soul he sha'n't for Tom - my is the Lad, the Lad for thee, for Tom - my is the

Lad, the Lad for thee.

p

f

tr

Sung by M^{rs} Webb, M^{rs} Kennedy, and Master Edwin.

Allegro

The musical score is written for piano and voice. It begins with a piano introduction marked 'Allegro' in 2/4 time. The piano part consists of two staves with a treble and bass clef. The vocal line is written on a single staff with a treble clef. The lyrics are written below the vocal staff. The score is divided into several sections by double bar lines. The first section is a piano introduction. The second section is a vocal line with the lyrics 'O the Vix-en, pig-my brat, of Inches, scarce half Six! To flight me, for a'. The third section is a vocal line with the lyrics 'Chit like that Ah! M^r Tom are these your tricks, O the coarse, fa - la - cious Trull! who'. The fourth section is a vocal line with the lyrics 'Gi - ant Pa - ra - mours, twice ten, to Bed can pull, with hugs, can lull, yet still would gull young'. The fifth section is a vocal line with the lyrics 'Gen - cle - men. Lit - tle lit - tle lit - tle lit - tle lit - tle tho I be, I scorn the fur - dy'. The piano part continues throughout the vocal lines, providing accompaniment.

Glum:

O the Vix-en, pig-my brat, of Inches, scarce half Six! To flight me, for a

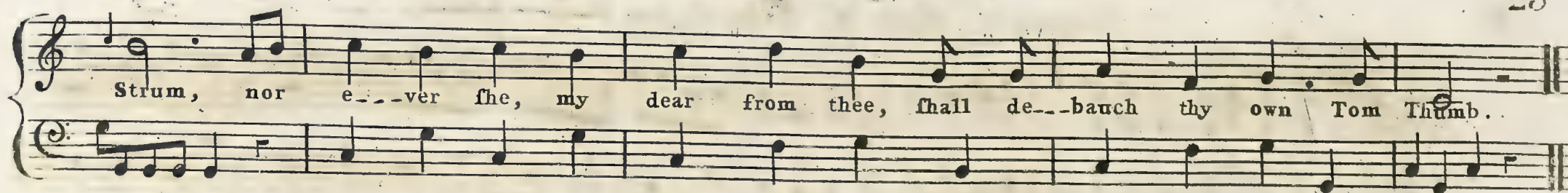
Hunca:

Chit like that Ah! M^r Tom are these your tricks, O the coarse, fa - la - cious Trull! who

Gi - ant Pa - ra - mours, twice ten, to Bed can pull, with hugs, can lull, yet still would gull young

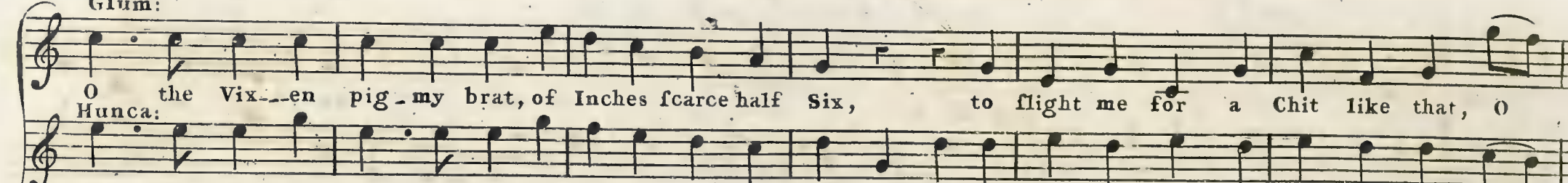
T: Thumb

Gen - cle - men. Lit - tle lit - tle lit - tle lit - tle lit - tle tho I be, I scorn the fur - dy



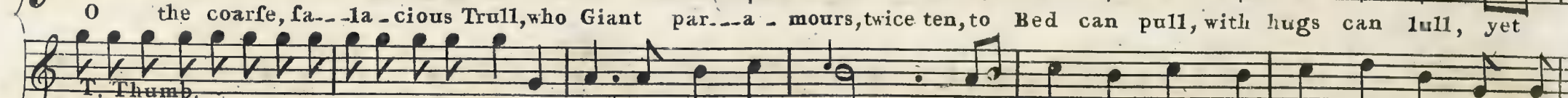
Strum, nor e--ver fhe, my dear from thee, fhall de--bauch thy own Tom Thumb.

Glum:



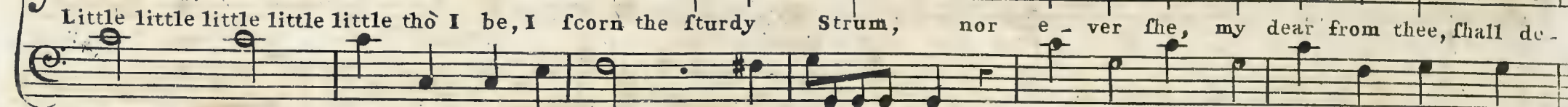
O the Vix--en pig-my brat, of Inches scarce half Six, to flight me for a Chit like that, O

Hunca:



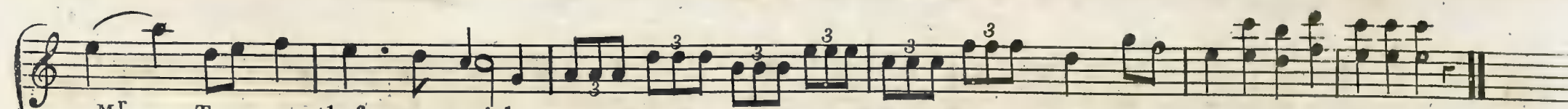
O the coarfe, fa--la-cious Trull, who Giant par--a-mours, twice ten, to Bed can pull, with hugs can lull, yet

T. Thumb.

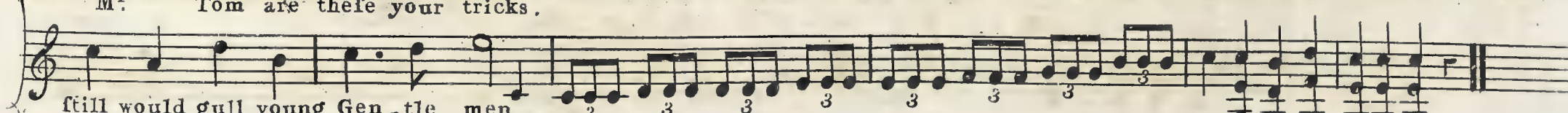


Little little little little little thò I be, I scorn the sturdy Strum, nor e--ver fhe, my dear from thee, fhall de--

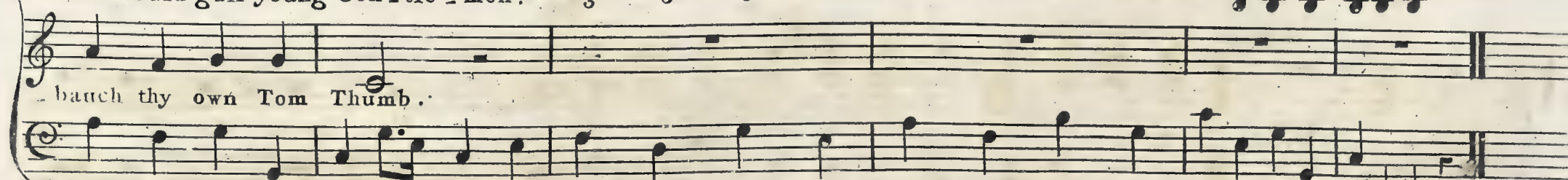
M^r Tom are these your tricks.



still would gull young Gen-tle-men.



bauch thy own Tom Thumb.



End of the first Act.

Sung by M^r. Robson.

Andante

King

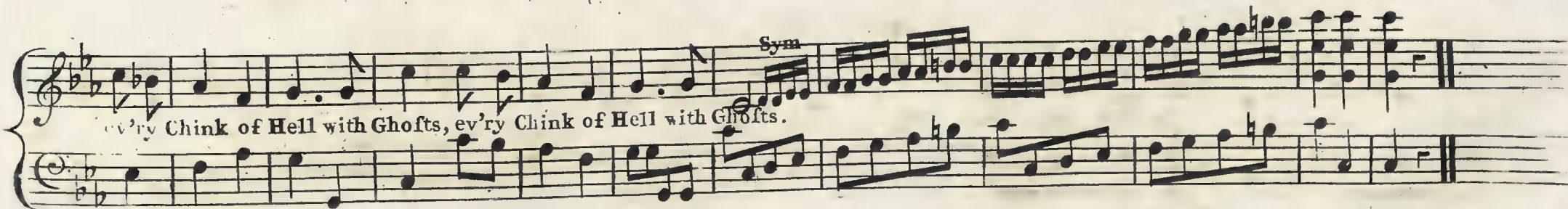
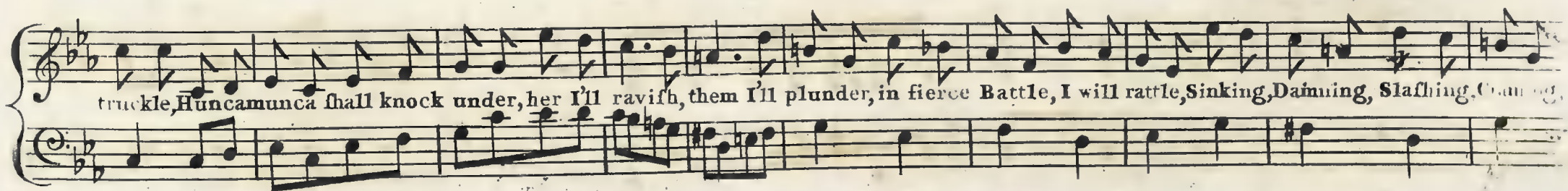
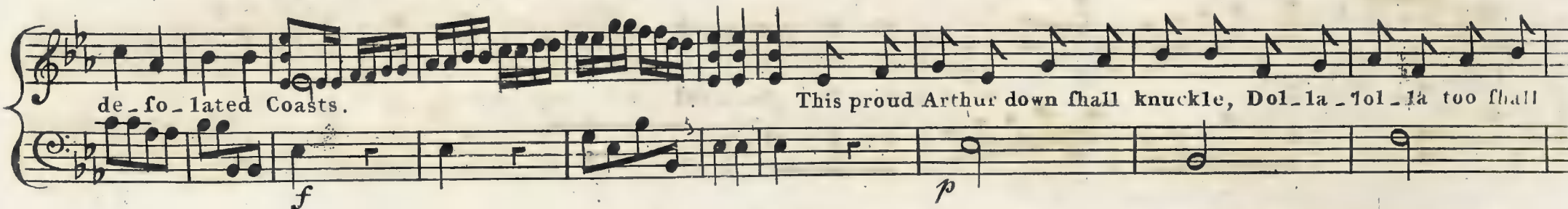
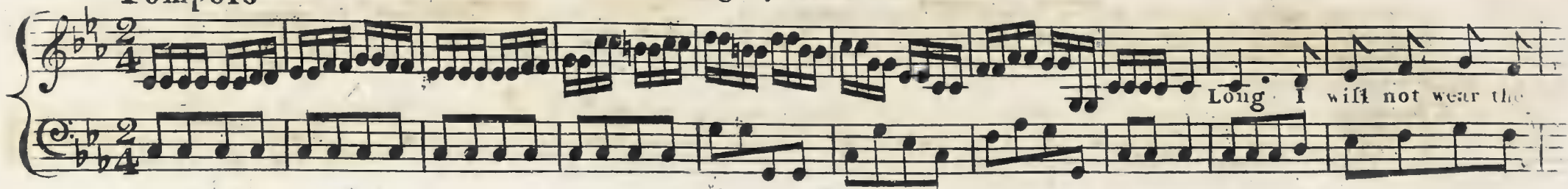
Ar...thur's in Love an-kle deep, --- Speed the Plough, Glum-dal-ca will foon be his

Punk ha! *f* Good Queen Dol-la--lol-la's as drunk as a Sow, and a

Bed with Tom Thumb, Hun-ca-mun-ca Good Queen Dol-la--lol-la's as

drunk as a Sow. Drunk as a Sow. and a Bed with Tom Thumb, Hun-ca-mun-ca.

Pompopo

Sung by M^r. Edwin.

Sung by Miss Catley

Moderato

In Bed when Women lie awake, we Wives can't always sleep, at ev'ry light
noise we quake, and close and closer creep, - and close and closer creep, Sym But Cuddled warm, in own Dear's
Arm, let Thunder shake the house, we feel no frights, we value Sprights, not three skips of a Louse - not three skips of a Louse

1st 2d

March for Lord Grizzle's Army

March for Tom Thumb's Army

Sung by M^r Edwin

25

Larghetto

My Body is a Bankrupts Shop, My cruel

Credi - tor Grim Death; Who puts to Life's brisk trade a stop, and will be paid with this last breath.

Sung by M^{rs} Kennedy.

Andante

Crown'd with Lau - rels, safe from Quar - rels, full of

Love, and full of play. Too long from me, comes my Tom - my too long from me comes my Tom - my welcome

Adagio

as the Flow'rs in May welcome as the Flow'rs in May.

f

Sung by M^r Reinhold.

Allegro

Recit

A - rise A - rise A - rise A - rise ye group of drunken Sots, who

a Tempo

dealt out Deaths, who dealt out Deaths, ye knew not why, no more of Porter Pots, or

Plots; your sense - less Jeal - ous - fy lay, by *f* Your

Souls, can not as yet, be far

up - on their way to drea - ry night: my pow'r re - mands them here

Jarr! my pow'r - - remands them here - - end Jarr! my pow'r - - re - mands them here - - end

Jarr! Live, Love; - and all - - things will go right, Live, Love; - and all - - things will go

right. *f*

Vaudeville

Allegro

King

One kind Bufs my Doll, my Queen, When we two last parted,

Dolla:

We scarce hop'd to Bufs again, My Heart! Lord, how it smarted, Pitty, Patty, dear King Atty, mine too, went a fleeting,

Now, we in, A Nipper-kin, may toast this merry meeting,

T. THUMB:

Come my Hunkey, Come my Pet,
Love's in hafte;—don't fray him,
Deep we've run in Hymen's debt,
And 'tis high time we pay him.

HUNCA:

Have dear Tommy
Pity o' me,
I am by Shame restricted;
Yet I obey,
So,—take your way,
I must not contradict it.

GRIZZLE:

Grandest Glum! in my behoof,
To Love's Law be pliant,
Me you'll find a Man of proof
Altho' not quite a Giant.

GLUM:

'Troth Lord Griz,
(Tho' for that Phiz,
Few am'rous Queens, would chuse you,)
Yet thus bereft
Not one Chum left
I think, I can't refuse you.

CHORUS

55

1st Voice

2nd Voice

Merlin

Baffo

Sage Merlin's in the right on't.

Sage Merlin's in the right on't.

Merlin.

Now love, and live, and live and love, Sage Merlin's in the right on't. each Couple prove, like hand and Glove, Fore

f

George we'll make a Night on't, Let Discord cease, let all in Peace, go home and kifs their Spou - fes! Join

George we'll make a Night on't, Let Discord cease, let all in Peace, go home and kifs their Spou - fes! Join

George we'll make a Night on't, Let Discord cease, let all in Peace, go home and kifs their Spou - fes! Join

f

Hat and Cap, in one loud Clap, and with us crouded Hou - fes.

Hat and Cap, in one loud Clap, and with us crouded Hou - fes.

Hat and Cap, in one loud Clap, and with us crouded Hou - fes.

Finis

The favorite Romance, of
the
CAPTIVE of SPILBERG,
as now performing with the greatest
Applause, at the
THEATRE ROYAL
Durk Sare.

the words by
Prince Hoare, Esq.

the music entirely new

BY

J. L. Dussek

Price 8^s.

Entered at Stationers Hall

Gouyon, sculpt. 100. New gate, 1811

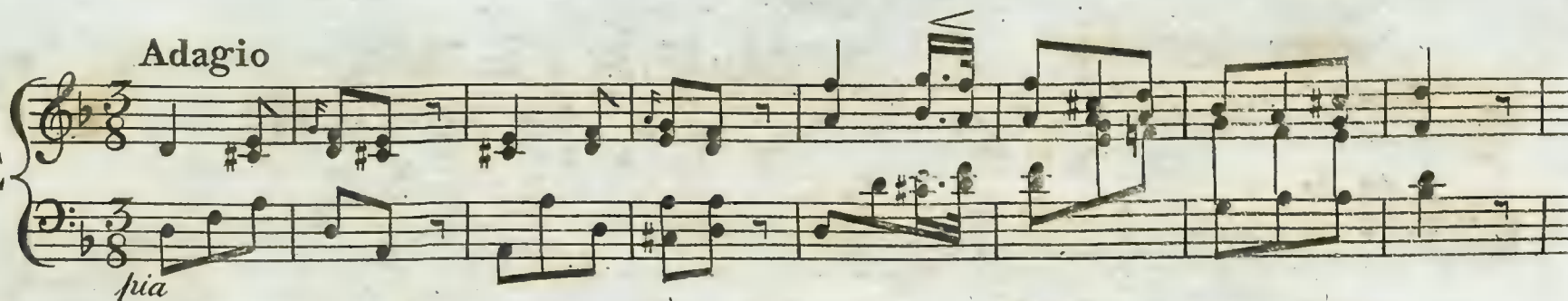


Printed for M. Kelly, to be had of
Corri, Dussek, & Co. N^o 28, Haymarket, 67, Dean St. Soho, London: and at Edinburgh.



OVERTURE

Adagio



This is a handwritten musical score for piano, consisting of six systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

System 1: Treble and bass staves. Treble clef has a 3-measure rest at the end. Bass clef has a 3-measure rest at the end.

System 2: Treble and bass staves. Treble clef has a 3-measure rest at the end. Bass clef has a 3-measure rest at the end.

System 3: Treble and bass staves. Treble clef has a 3-measure rest at the end. Bass clef has a 3-measure rest at the end.

System 4: Treble and bass staves. Treble clef has a 3-measure rest at the end. Bass clef has a 3-measure rest at the end.

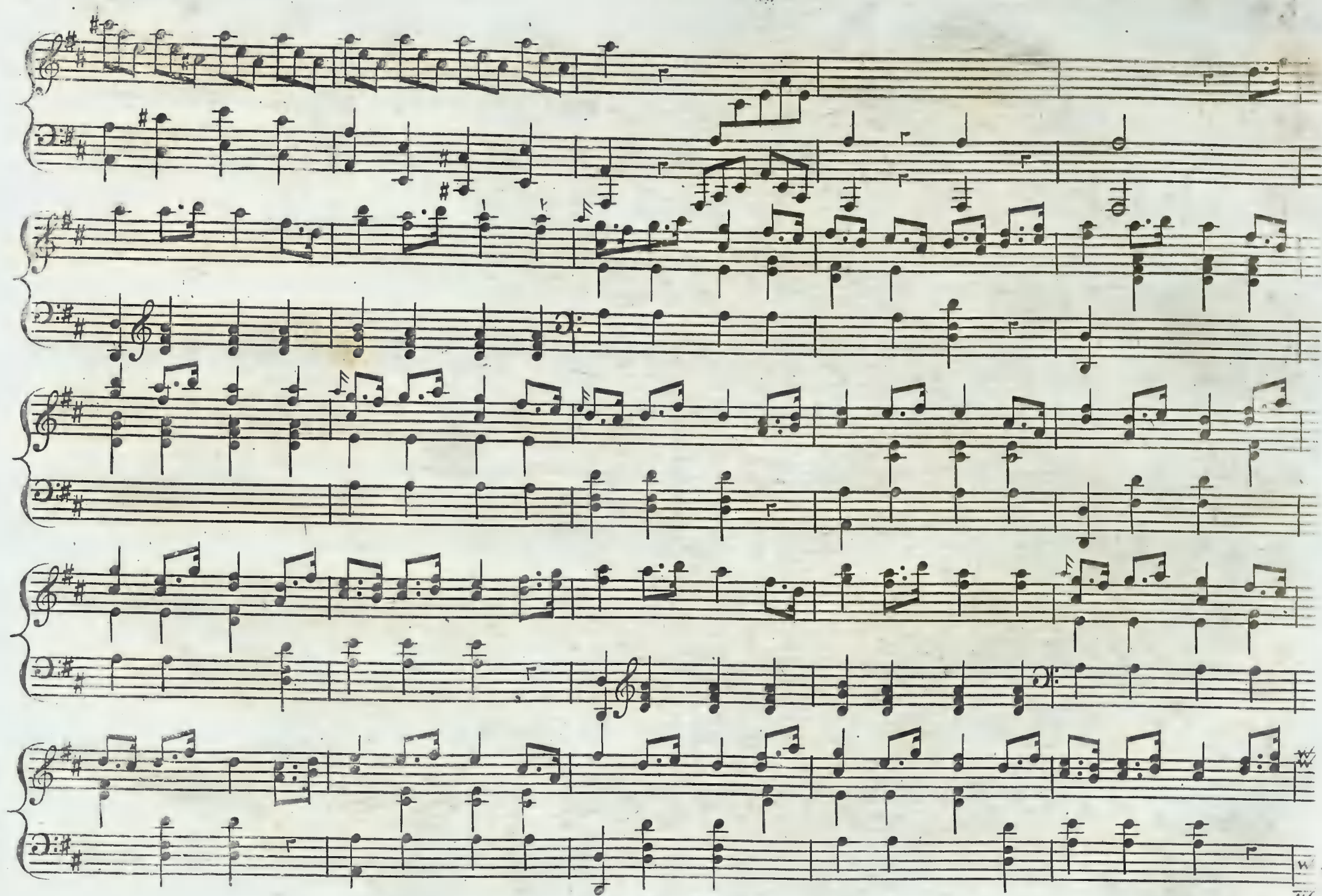
System 5: Treble and bass staves. Treble clef has a 3-measure rest at the end. Bass clef has a 3-measure rest at the end.

System 6: Treble and bass staves. Treble clef has a 3-measure rest at the end. Bass clef has a 3-measure rest at the end.

Dynamic Markings:

- ff** (fortissimo) appears in the first system of the third system.
- ff** (fortissimo) appears in the first system of the fourth system.
- p** (piano) appears in the first system of the fifth system.
- Fortissimo** appears in the first system of the sixth system.
- fz** (forzando) appears in the first system of the sixth system.
- fz** (forzando) appears in the first system of the sixth system.
- fz** (forzando) appears in the first system of the sixth system.

A handwritten musical score on six systems of grand staves (treble and bass clef). The music is written in a key with two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. The first system begins with a piano (*p*) marking. The fifth system includes a *Crescendo* marking and a triplet of eighth notes. The sixth system features a series of rapid sixteenth-note passages in the treble clef. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.



Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, key signatures (one sharp, F#), and various musical symbols such as notes, rests, and dynamic markings.

The score is organized into six systems, each consisting of two staves (treble and bass clef). The notation includes various musical symbols, including notes, rests, and dynamic markings.

Dynamic markings visible include *p* (piano), *ff* (fortissimo), and *sf* (sforzando). A finger number *6* is also present above a note in the fourth system.

The handwriting is in dark ink, and the paper shows signs of age, including discoloration and some staining.

This image shows a page of handwritten musical notation, numbered 7 in the top right corner. The page contains six systems of music, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The notation is written in dark ink on aged, slightly yellowed paper. The first system features a melodic line in the treble and a supporting bass line. The second system includes a triplet of eighth notes in the treble. The third system shows a more active treble line with many beamed notes. The fourth system continues this pattern with dense sixteenth-note passages. The fifth and sixth systems conclude the piece with final chords and a double bar line at the end of each system.

DUETT. Sung by Mefs^{rs} Kelly and Suett.

CANZEMAR

MEEROF

Piano Forto

All^o moderato

p

ring

Hush'd in a still-ly si-lence round, all nature breathless

Hush'd in a still-ly si-lence round, all nature breathless

p

seems to lie save where athwart the gloom profound the flick'ring vapours scare the Eye Coraggio

seems to lie save where athwart the gloom profound the flick'ring vapours scare the Eye

f *f* *p*

sf *p*

Mee--rof follow Hush I voices hear

Owls in the dark

Hush! Listen some one whispers near

A Bat

whither will this passage lead all is round here, & bare

felt him brush my ear Mas-ter take head Mas-ter be-

f p
sf p
pp

something touches at my head
 Shades of night so fond to
 Oh lud! Oh lud we're dead
 if Fairies or Goblins should
 co-ver pro-jects of the vent'rous Lover! gently courted now to me Shades of night pro-pitious
 catch us or Devils come hither to fetch us
 be gent-ly courted now to me shades of night pro-pitious be shades of night propitious be shades of
 if Goblins should catch us or Devils come to fetch us shades of night pro-pitious be shades of night propitious be shades of

pp
pp
p
p
p
Ad lib: Slow
pp *allegro*
p
pp

night pro-pi-tious be shades of night pro-pi-tious be

night pro-pi-tious be shades of night pro-pi-tious be

pp

good master be ware! in the dead of the night each nothing meet puts me all in a fright

ff

Recitative
Whats yonder!

Recitative
Oh comfort a Man with a

ff

Recit:

All^o vivace

hope like to yonder spark-ling light that cheers the lone-ly dwelling wakes in my heart her vi-sions bright all anx-ious fears dis-pelling hope like the yon-der sparkling light that cheers the lone-ly dwelling wakes

light
p
f p
f p
p
pp

in my heart her vi - sions bright all anx - ious fears dis - pelling all anx - ious fears dis -

in my heart her vi - sions bright all anx - ious fears dis - pelling all anx - ious fears dis -

- pelling all anx - ious fears dis - pelling all - - - anx - ious fears dis - pelling

- - pelling all anx - ious fears dis - pelling all - - - anx - ious fears dis - pel - ling

Cres: *f* *ff*

f *ff*

f *ff*

Sung by M^r Bannister Jun^r

KOURAKIN

Piano Forte

mf

I lov'd fo ma_ny a

maiden fair, O! names that fo much va_ry,

I scarcely know which caus'd my care, Or Fan_ny, Bels. or

2^d time

Ma_ry;

But hap-py

I! for scarce a thing can meet me fo con_tra_ry, that will not make me

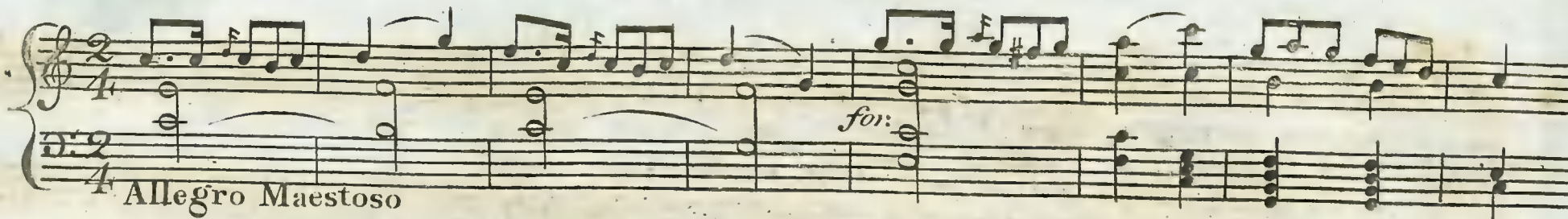
3^d time*pp*

think and sing Of Fan - - ny, Bess, or Ma - - ry with a heig - - - ho! heig - - - ho!

2
 I always was, from Boy to Man,
 Well pleas'd to toy with any
 Now if a Lady flap her fan,
 Why straight I think on Fanny
 Dear Fanny I remember yet,
 No lads so smart and pretty
 But if you offer me a bet,
 Why then I think on Betty.
 With a heigho! heigho!

3
 Then Betty she is all my theme,
 So round, so plump, and jolly,
 But if I hear a Parrot scream---
 It makes me think on Polly.
 Thus happy I, while scarce a thing
 Can meet me so contrary,
 That will not make me think and sing
 Of Fanny, Bess, or Mary.
 With a heigho! heigho!

T R I O

Sung by Mefs^{rs} Kelly, Suett and M^{rs} Bland.Piano
Forte

4 Allegro Maestoso

for:

The piano introduction is in 4/4 time, marked 'Allegro Maestoso'. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some rests. The bass line is primarily composed of quarter and eighth notes. A 'for:' marking is placed above the first staff of the piano part.

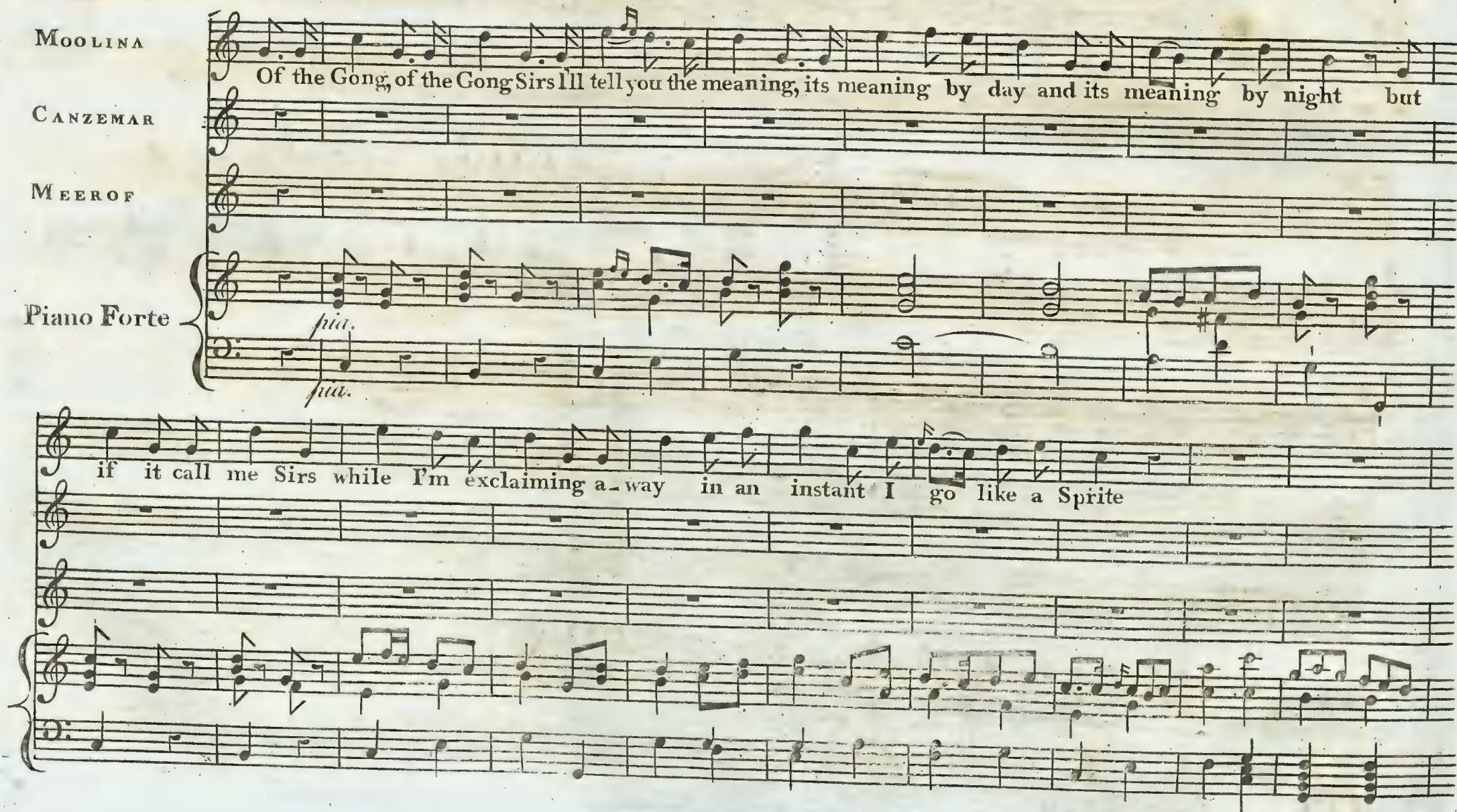
MOOLINA

Of the Gong, of the Gong Sirs I'll tell you the meaning, its meaning by day and its meaning by night but

CANZEMAR

MEEROF

Piano Forte



pia.

pia.

if it call me Sirs while I'm exclaiming a-way in an instant I go like a Sprite

The vocal parts (Moolina, Canzemar, Meerof) and the piano accompaniment are shown. The piano part includes a 'Piano Forte' section with a 'pia.' marking. The lyrics are: 'Of the Gong, of the Gong Sirs I'll tell you the meaning, its meaning by day and its meaning by night but if it call me Sirs while I'm exclaiming a-way in an instant I go like a Sprite'. The piano part features a melody in the right hand and a bass line in the left hand, with some chords and rests. The 'pia.' marking is placed above the first staff of the piano part.

In the morn when my master first strikes on the Gong one Bome its for

piv. *pmo* *sf*

silence we all think it wrong we all think it wrong we all think it

What? silence the women

f *p*

wrong we all think it wrong we all think it wrong *ff*

what? silence the Wo - men what silence the *ff*

they all think it wrong you all think it wrong what silence the *sf p*

we all think it wrong *ff* When his Dinner is serv'd a loud thundering

Women

Women

blow sends ev'ry one out of his sight in a minute

ff mo

And at night when to Bed he commands us to go Dingy Dongy Dingy dongy dingy

pp

dongy dingy dong, From the Gong thus we learn all our masters be.

Yawns
Ah there's con-juring in it

pizz.

hests to wake or to sleep, (The Gong sounds) Hark! hark!

Or to murder the Guests,

ff.

there's good tidings

his Supper's now ready and after sup

Pray what may they be?

Pray what may they be?

p

pp

we

how pleasant we'll be

Listens the Gong sounds

(Aside)

how pleasant well be

For the last time in this World

ff

good bye I must go, no de-laying I dare not I dare not

whither now nay a moment A moment

whither now nay a moment A moment go

pp *fina.*

(Gong sounds)

I dare not speak or tar-ry 'tis fortunate no Gong -

aye aye we hear the wrong sounds she dare not speak or tarry, 'tis fortunate no

on you were saying: aye aye we hear the wrong sounds she dare not speak or tarry, 'tis fortunate

sounds when we're inclin'd to marry no Gong sounds when we're inclin'd to
Gong sounds when she's inclin'd to marry 'tis fortunate no Gong sounds when she's inclin'd to
Gong sounds when she's inclin'd to marry 'tis fortunate no Gong sounds when she's inclin'd to

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staves. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both in a key with one flat (B-flat major or D minor).

marry, when we're inclin'd to marry, when we're inclin'd to marry, when we're inclin'd to marry,
marry, when she's inclin'd to marry, when she's inclin'd to marry, when she's inclin'd to marry,
marry, when she's inclin'd to marry, when she's inclin'd to marry, when she's inclin'd to marry,

The second system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staves. The piano part continues the melody from the first system, with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *ff* (fortissimo) is present.

The third system of the musical score consists of two staves. The top staff is a vocal part, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff. The piano part continues the melody from the second system, with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking *ff* (fortissimo) is present.

Sung by Mrs. Bland

Voice

Allegretto

Piano Forte

When the Shepherd asks my hand, Sir,

lit tle heed I of his pain; with a court'sy I make anſwer--thank' ye, Sir but call a-gain--

for I've vow'd to wear the wil-low wil-low wil-low willow wil-low thank ye Sir I'll wear the wil-low

wil-low, wil-low, willow, wil-low,

No - - -

ff

but when feignings o'er be-lieve me hand and heart I give my fwain and if false he should deceive me

pp

Try my fortune o'er a-gain: I have no heart to wear the wil-low, wil-low, wil-low, willow, wil-low,

pp

thank' ye, Sir, I'll wear no wil-low, wil-low, wil-low, willow, wil-low, willow, willow, willow, willow, willow, willow, willow, wil-low.

The first system of the musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests.

wil-low, wil-low, willow, wil-low.

The second system of the musical score continues the voice and piano accompaniment. The voice part has a treble clef and a key signature of two sharps. The piano accompaniment has two staves with a key signature of two sharps. The music continues with similar rhythmic patterns and note values as the first system.

Intermezzo. M^r. Barrymore.

Adagio non troppo

Piano Forte

The Intermezzo section is a short piano piece. It is written for piano and features a key signature of one flat (Bb) and a time signature of 3/8. The tempo is marked "Adagio non troppo". The music is written on two staves (treble and bass clefs). The first staff begins with a piano (p) dynamic marking. The piece concludes with a double bar line and repeat signs.

Sung in the Cavern by Mrs Crouch

27

Adagio

Piano Forte

The musical score is written for a voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Adagio'. The piano part begins with a 'Piano Forte' (pp) dynamic. The lyrics are: 'Sad Zel-ma mourn'd her lov'd Ha--roun, Her gallant warrior lost too soon! His fun, a--las! was fet ere noon. Oh, cheering hope! Oh, faithful guide! Thou, too, art gone, the captive cried, Then fainting, stoop'd to earth, and died.' The piano accompaniment features various musical notations including eighth notes, quarter notes, and rests. There are also some performance markings like 'Larghetto' and '3' (triplets).

Sad Zel-ma mourn'd her lov'd Ha--roun, Her gallant warrior lost too soon!

His fun, a--las! was fet ere noon. Oh, cheering hope! Oh, faithful guide! Thou, too, art

gone, the captive cried, Then fainting, stoop'd to earth, and died.

DUETT. Sung by M^{rs} Bland and M^r Bannister.

MOOLA

KOURAKIN

Piano Forte

Allegro

When you and I, love,

mar-ried are, and hearts and hands en - - twine; When

Oh, how well make the neighbours stare so smart! so gay! so fine!

song and ca-rol sweetly found, we'll bear away the bell: and

And when we dance a mer-ry round, there's none shall dance so well, and

when we dance a merry round there's none shall dance fo well and when we dance a merry round, there's none shall dance fo well.

when we dance a merry round there's none shall dance fo well and when we dance a mer-ry round, there's none shall dance fo well.

there's none shall dance fo well there's none shall dance fo well.

there's none shall dance fo well there's none shall dance fo well.

f

The lads are always teasing me, and strive my heart to win;

p

201

Detailed description: This is a musical score for a song, page 29. It features three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#). The first system contains two lines of lyrics. The second system contains two lines of lyrics. The third system contains one line of lyrics. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*. The page number 29 is in the top right corner. There is a small number 201 at the end of the third system.

The lasses all, who e'er you call look round with smiling

o - ther girls their sweethearts be and thine be Kou-ra - kin!

eyne

When you and I, love, married are and

But marry they with whom they may, Mo - li - na shall be mine; When you and I, love, married are and

hearts and hands en - - twine; Oh, how we'll make the neighbours stare so smart! so gay so fine! We'll

hearts and hands en - - twine Oh, how we'll make the neighbours stare so smart! so gay so fine! We'll

[illegible]

Dance and Chorus.

Canto.

Alto.

Tenore.

Basso.

Piano Forte.

Allegro.

ff

The musical score is written for a vocal quartet (Canto, Alto, Tenore, Basso) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piano part begins with a forte (ff) dynamic and an allegro tempo. The vocal parts enter with the lyrics: "Come neighbours to the hall, Come come come come a-long, 'Tis the Bridegroom doth". The piano accompaniment features a lively melody in the right hand and a supporting bass line in the left hand.

Come neighbours to the hall, Come come come come a-long, 'Tis the Bridegroom doth

Come neighbours to the hall, Come come come come a-long, 'Tis the Bridegroom doth

Come neighbours to the hall, Come come come come a-long, 'Tis the Bridegroom doth

Come neighbours to the hall, Come come come come a-long, 'Tis the Bridegroom doth

call, Strike up the cheerful fong: Come neighbours to the hall, Come come come come a -

call, Strike up the cheerful fong: Come neighbours to the hall, Come come come come a -

Strike up the cheerful fong: Come neighbours to the hall, Come come come come a -

call, Strike up the cheerful fong: Come neighbours to the hall, Come come come come a -

-long, 'Tis the Bridegroom doth call, Strike up the cheerful fong, Tripping, skipping, lightly,

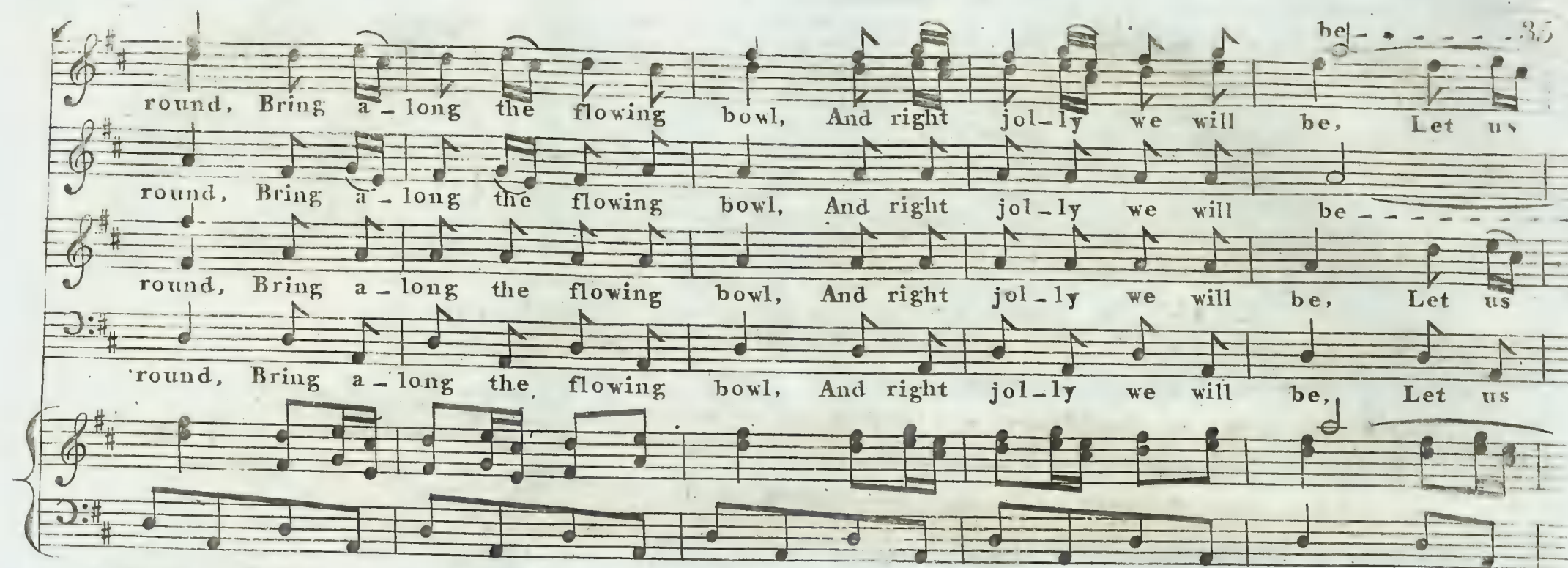
-long, 'Tis the Bridegroom doth call, Strike up the cheerful fong, Tripping, skipping, lightly,

-long, Strike up the cheerful fong, Tripping, skipping, lightly,

-long, 'Tis the Bridegroom doth call, Strike up the cheerful fong, Tripping, skipping, lightly,

neatly, gaily, blithely o'er the ground, Tripping, skipping, lightly, neatly, gaily,
neatly, gaily, blithely o'er the ground, Tripping, skipping, lightly, neatly, gaily,
neatly, gaily, blithely o'er the ground, Tripping, skipping, lightly, neatly, gaily,
neatly, gaily, blithely o'er the ground, Tripping, skipping, lightly, neatly, gaily,
blithely o'er the ground, Dance a merry, merry round, Dance a merry, merry
blithely o'er the ground, Dance a merry, merry round, Dance a merry, merry
blithely o'er the ground, Dance a merry, merry round, Dance a merry, merry
blithely o'er the ground, Dance a merry, merry round, Dance a merry, merry

round, Bring a - long the flowing bowl, And right jol - ly we will be, Let us
round, Bring a - long the flowing bowl, And right jol - ly we will be
round, Bring a - long the flowing bowl, And right jol - ly we will be, Let us
round, Bring a - long the flowing bowl, And right jol - ly we will be, Let us



welcome mirth and glee, And our Catches blithely troll, Bring a - long the flowing
And our Catches blithely troll, Bring a - long the flowing
welcome mirth and glee, And our Catches blithely troll, Bring a - long the flowing
welcome mirth and glee, And our Catches blithely troll, Bring a - long the flowing



bowl, And right jol-ly we will be, Let us welcome mirth and glee, And our

bowl, And right jol-ly we will be, And our

bowl, And right jol-ly we will be, Let us welcome mirth and glee, And our

bowl, And right jol-ly we will be, Let us welcome mirth and glee, And our

Cres: *ff*

Catches blithely troll, Bring a-long the flowing bowl, And right jol-ly we will

Catches blithely troll, Bring a-long the flowing bowl, And right jol-ly we will

Catches blithely troll, Bring a-long the flowing bowl, And right jol-ly we will

Catches blithely troll, Bring a-long the flowing bowl, And right jol-ly we will

ff

he. Let us welcome mirth and glee, And our Catches blithely troll, Bring a -

he. Let us welcome mirth and glee, And our Catches blithely troll, Bring a -

he. Let us welcome mirth and glee, And our Catches blithely troll, Bring a -

he. Let us welcome mirth and glee, And our Catches blithely troll, Bring a -

-long the flowing bowl, And our Catches blithely troll troll troll.

-long the flowing bowl, And our Catches blithely troll troll troll.

-long the flowing bowl, And our Catches blithely troll troll troll.

-long the flowing bowl, And our Catches blithely troll troll troll.

Hornpipe.

Allegro Vivace

Minore.

p *ff*

Dim: *p* D.C. Minore

Coda. *f* Fine.

The preceeding Chorus is repeated, which ends the First Act.

Sung by M^{rs} Bland

39

MOOLA

Piano Forte

Larghetto

In

poor one's neer let En - vy rise or love of wealth al-lure since wealth can close no

wake - ful Eyes no wounds of sorrow cure a conscience pure still let me keep to

make my slum-bers light and when I lay me down to sleep bid ev'-ry care good

night good . . . night

Contentment like the tranquil dove
Rests on my couch at eve
Nor shall when near me sleeps my Love
My humble pillow leave
For there we'll let no discord creep
To break our slumbers light
But when we lay us down to sleep
Wish from the heart good night.

Piano
Forte

Larghetto

The musical score is written for piano and voice. It consists of three systems of music. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Larghetto'. The voice part is written in a single staff with a treble clef and the same key signature and time signature. The lyrics are written below the voice staff.

System 1: The piano part features a continuous eighth-note accompaniment. The voice part begins with a whole note rest, followed by a series of eighth notes. The tempo is marked 'Larghetto'.

System 2: The lyrics for this system are: "Oh cru - el for - - tune oh cru - el for - - tune Bu - - - fy thou to make the". The piano part continues with the same accompaniment.

System 3: The lyrics for this system are: "constant heart to make to make the constant heart and plighted love to part". The piano part continues with the same accompaniment.

to bind the cold the joyless vow and plighted love to part and plighted love and

ad lib. *a tempo*
plighted love to part and plighted love to part and plighted love and plighted plighted love to

f *p*

part. Oh cruel for-tune oh cru-el fortune bu- - - fy thou to make the con-fiant heart

to bind the cold the joyless vow and plighted and plighted love to part and plight-ed love to

cres *ff* *pp*

part and plight-ed love to part to make the constant heart to make the constant

espress. Lento

heart and plighted love to part.

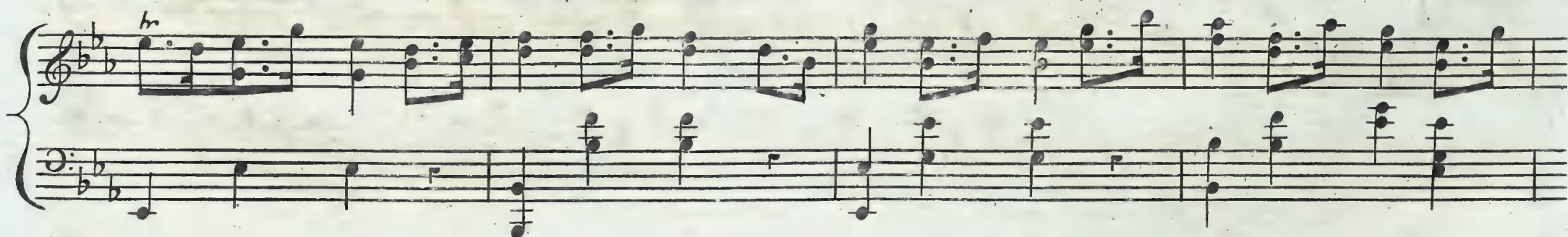
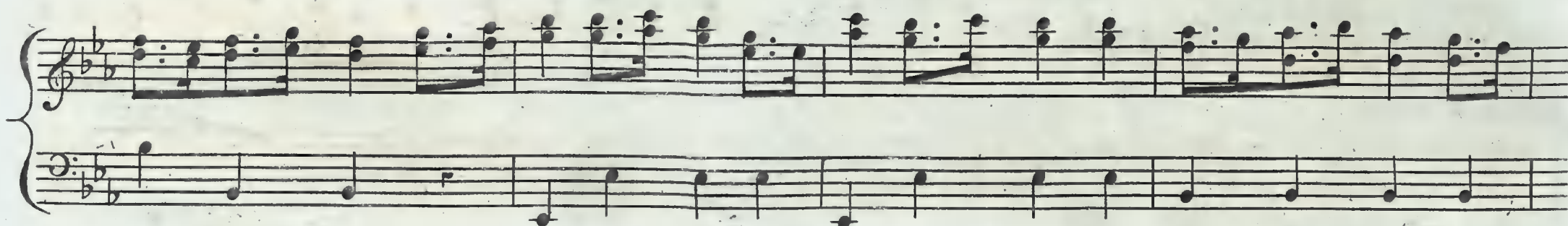
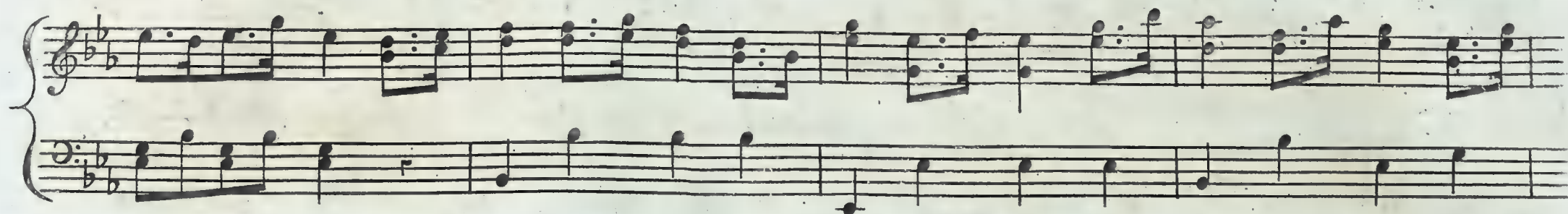
p *f*

March of the Hungarians

MARCH

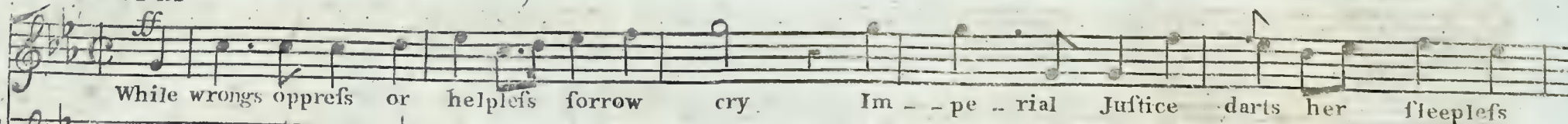
Allegretto

The musical score is written for piano and consists of four systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Allegretto'. The first system is labeled 'MARCH' on the left. The melody in the treble staff features a series of eighth-note chords and single notes, while the bass staff provides a simple harmonic accompaniment. The second system continues the melody with similar rhythmic patterns. The third system includes a repeat sign (double bar line with two dots) in both staves, indicating a first and second ending. The fourth system concludes the piece with a final cadence in both staves.

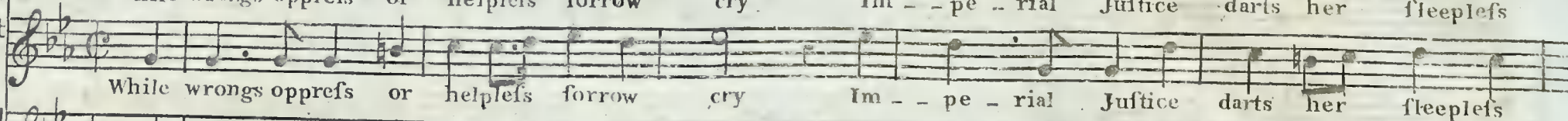


Chorus

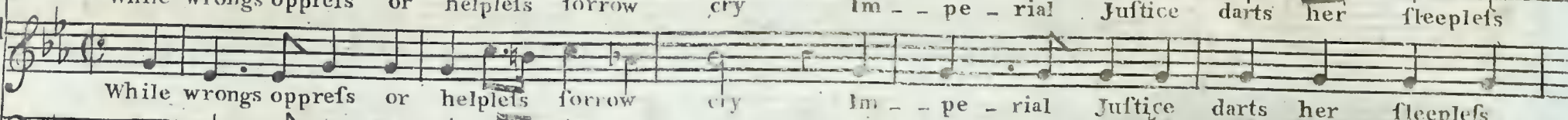
Alto



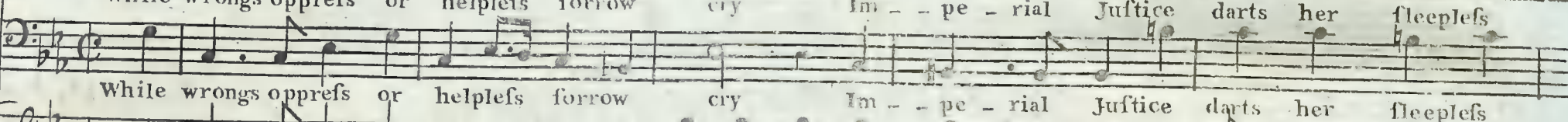
Tenor 1st



Tenor 2d



Bass



Piano



Forte



Eye

and midst the mur-ky shades of lowring night Tracks undeceived the murder's se-cret flight

Eye

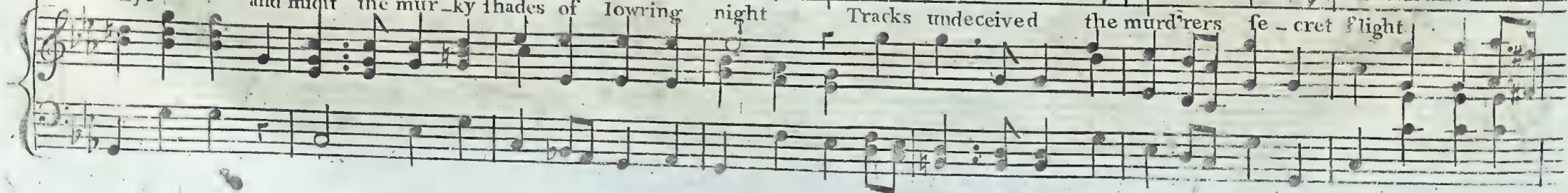
and midst the mur-ky shades of lowring night Tracks undeceived the murder's se-cret flight

Eye

and midst the mur-ky shades of lowring night Tracks undeceived the murder's se-cret flight

Eye

and midst the mur-ky shades of lowring night Tracks undeceived the murder's se-cret flight



OFFICER
Order Arms

CANSEMAR
Ring out a-larm bid ev'-ry faithful Vaf-fal Arm bid ev'-ry faithful Vaf-fal

KOROWITZ
Ring out a-larm bid ev'-ry faithful Vaf-fal Arm bid ev'-ry faithful Vaf-fal

ff

OFFICER
our Emperor's Mandate at your hands the Baron Korowitz demands Be-

KORO:

Arm

Arm

p *ff* *p* *p*

Chorus

hence with us a - way he yields & all obey he yields he yields and all o -

hence with us a - way he yields & all obey he yields he yields and all o -

hence with us a - way he yields & all obey he yields he yields and all o -

OFFICER KOROW: OFFICER

- hold him hence with us a - way yield he yields & all obey he yields he yields and all o -

ff *p* *ff*

GANZEMAR

- bey he yields he yields and all o - - bey Yet grant a few moments oh grant to my

- bey he yields he yields and all o - - bey

- bey he yields he yields and all o - - bey

- bey he yields he yields and all o - - bey

f *p* *p*

To KOROWITZ

pray'r at par - - ting a friend - - ly friend - - ly far well now speak what your

To OFFICER To KOROWITZ

pleasure to yield we prepare now speak what your pleasure your purpose these

ff Chos

Away with this trifling our orders are clear come a - way we are Loiterers here we are Loiterers here

Away with this trifling our orders are clear come a - way we are Loiterers here we are Loiterers here

ff Away with this trifling our orders are clear come a - way we are Loiterers here we are Loiterers here

moments Away with this trifling our orders are clear come a - way we are Loiterers here we are Loiterers here

ff **f** **p**

Chorus

Come a -

Come a -

Come a -
OFFICER

Come a -

CANZEMAR

How wild - ly in his mien confest the stor - my pas - sions tear his breast

ff

- way this instant hence a - way this instant hence a - way come a - way hence a - way

he

- way this instant hence a - way this instant hence a - way come a - way hence a - way

he

- way this instant hence a - way this instant hence a - way come a - way hence a - way

he

- way this instant hence a - way this instant hence a - way come a - way hence a - way

he

ff

ff

ff

First system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "yields he yields he yields and all O - - bey a - way this instant". The bottom staff is a piano accompaniment starting with a forte (ff) dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.


Second system of the musical score. It consists of five staves. The top four staves are vocal parts with lyrics: "hence this instant a - way a - way a - way this instant a - way". The bottom staff is a piano accompaniment. The system concludes with a double bar line. The key signature and time signature remain the same as the first system.

Da Capo March

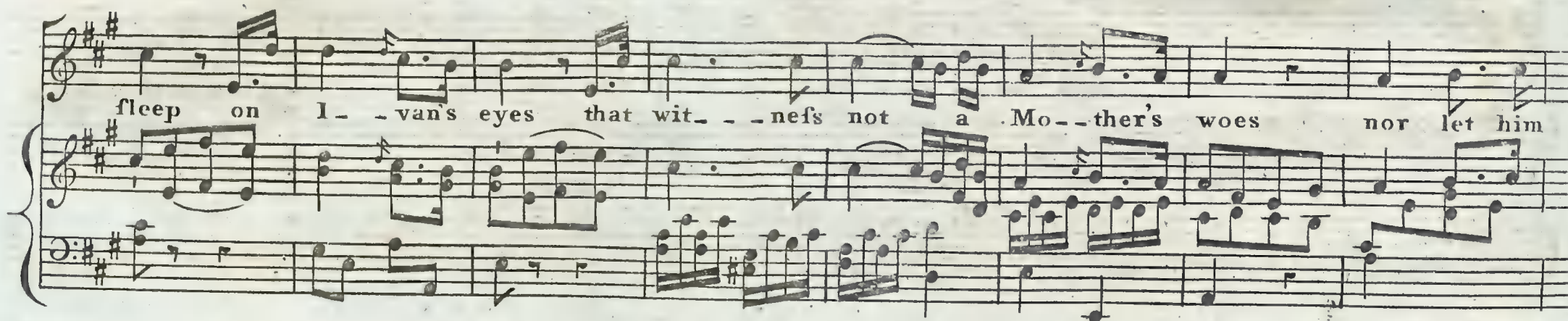
Piano Forte

Larghetto

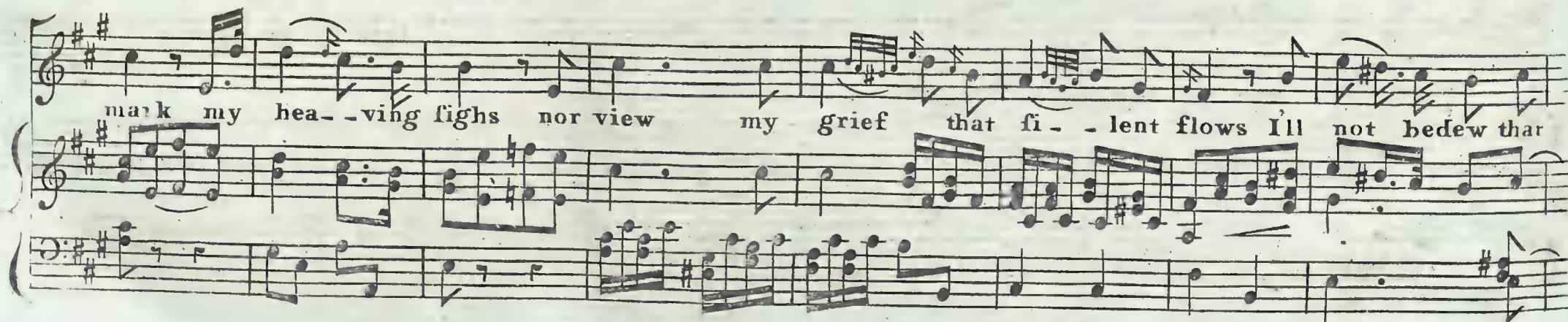
Rest gentle



sleep on I - - van's eyes that wit - - nefs not a Mo - - ther's woes nor let him



mark my hea - - ving sighs nor view my grief that fi - - lent flows I'll not bedew thar



glow-ing cheek with tears that fall dear boy for thee left fall-ing they thy flumbers break

And teach thee how to weep for me and teach thee and

teach thee how - - to weep for me.

The Digging Chorus

ff *p* *f* *p* *f* *p* *f* *ff*

Allegro agitato

p *f* *p* *f* *p* *f* *p* *f* *ff* *p* *p* *f*

ENGENIA Solo

What founds are those a - - bove a - - round in -

- crea - - sing mur - - mers shake the ground

ff *ff*

Chor^s *pp* *Cres.* *a poco* *a poco*

Eu-ge-ni-a Eu-ge-ni-a Eu-ge-ni-a

Eu-ge-ni-a Eu-ge-ni-a Eu-ge-ni-a

Eu-ge-ni-a Eu-ge-ni-a Eu-ge-ni-a

Eu-ge-ni-a Eu-ge-ni-a Eu-ge-ni-a

p

EUGENIA Sola

Cres. *f* *sf* *p* *ad lib.*

Listen whence that found 'twas but the shrill resound-ing

shore or hap-ly but the ful-len roar of hol-low win-try wind.

a Tempo

Chor^s *p f*

Eu - ge - ni - a Eu - ge - ni - a Eu - ge - ni - a

Eu - ge - ni - a Eu - ge - ni - a Eu - ge - ni - a

Chor^s Eu - ge - ni - a EUGENIA Eu - ge - ni - a EUGENIA Chor^s Eu - ge - ni - a

Eu - ge - ni - a Listen Eu - ge - ni - a I - van Eu - ge - ni - a

p

EUGENIA

AGITATO

hear! was't not a Voice that meet my Ear sweet voice of human kind

p *Cres.*

ff

Eu - ge - ni - a Eu - ge - ni - a Eu - ge - ni - a She's

Eu - ge - ni - a Eu - ge - ni - a Eu - ge - ni - a She's

Chor: Eu - ge - ni - a Eug: Eu - ge - ni - a Eug: Chor: Eu - ge - ni - a Eug: Chor: She's

Eu - ge - ni - a here Eu - ge - ni - a here Eu - ge - ni - a here She's

ff

found she's found she's found our labours with suc - cess are crown'd our labours with suc - cess are crown'd

found she's found she's found our labours with suc - cess are crown'd our labours with suc - cess are crown'd

found she's found she's found our labours with suc - cess are crown'd our labours with suc - cess are crown'd

found she's found she's found our labours with suc - cess are crown'd our labours with suc - cess are crown'd

found she's found she's found our labours with suc - cess are crown'd our labours with suc - cess are crown'd

Cant. Eu -

p Eu - ge - nia Eu - ge - nia safe - ty's at hand

p Eu - ge - nia Eu - ge - nia safe - ty's at hand

p Eu - ge - nia Eu - ge - nia safe - ty's at hand

Solo Eu - ge - nia Eu - ge - nia lift thy heart to joy *Chor* Eu - ge - nia Eu - ge - nia safe - ty's at hand

p *Eug:* Oh! save my boy.

p f p f

This musical score is for a piece titled "Oh pow'r fu-prème! my Child de-fend Oh! hear a Mo-ther's pray'r". It is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked "Adagio" and the dynamics include "pp" (pianissimo) and "Larghetto". The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The second system continues the vocal melody and the piano accompaniment. The lyrics are written below the vocal line.

Oh pow'r fu-prème! my Child de-fend Oh! hear a Mo-ther's pray'r

Adagio

Larghetto

pp

Musical score for "The Fall of the House of Usher" by Edgar Allan Poe. The score is for voice and piano. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked "Allegro". The score includes the following lyrics: "Let him to light to life as - - - - - the Roof falls". The music features a voice part and a piano accompaniment. The piano part includes a section marked "ff" (fortissimo) and "Allegro". The score is written on three staves: a single staff for the voice and a grand staff (treble and bass clef) for the piano.

This image shows a handwritten musical score for the piece 'L'Espresso' by Franz Liszt. The score is written on four staves, with the first two staves for piano (p) and the last two for organ. The key signature is B-flat major (two flats), and the time signature is 6/8. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with dynamic markings such as *Dim.*, *f*, *sf*, and *p*. The organ part consists of a single melodic line, often with arpeggiated chords, marked with *f* and *p*. The score concludes with a double bar line and a final chord in the organ part.

CANSEMAR

Eu - - ge - - nia lift thy heart to joy be - - hold a - - round thee all are friends Eu - -

Andante con. motto

Eu - - ge - - nia lift thy heart to joy lift thy heart to joy a - - round thee all are friends Eu - - ge - - nia lift thy

Lift thy heart to joy lift thy heart to joy a - - round thee all are friends Eu - - ge - - nia lift thy

Lift thy heart to joy lift thy heart to joy a - - round thee all are friends Eu - - ge - - nia lift thy

Lift thy heart to joy lift thy heart to joy a - - round thee all are friends Eu - - ge - - nia lift thy

61

CANSE:

heart to joy be hold a-round thee all are friends who fave thy life who guard thy boy who

heart to joy be hold a-round thee all are friends who guard thy boy

heart to joy be hold a-round thee all are friends who guard thy boy

heart to joy hold a-round thee all are friends who guard thy boy

fave thy life who guard thy boy.

who guard thy boy.

who guard thy boy.

who guard thy boy.

Canto 1mo

Canto 2do

Piano-Forte.

Allegro

Hope thy genial Ray we

Hope thy genial Ray we

feel charming ev'ry Care to rest Lo! re--turning pleasures steal Lo! re--turning pleasures

feel charming ev'ry Care to rest, Lo! re--turning pleasures

steal gent-ly o'er her heaving Breast gent-ly o'er her heaving Breast gent-ly o'er her heaving Breast

steal gent-ly o'er her heaving Breast gent-ly o'er her heaving Breast, gent-ly o'er her heaving Breast

pp

pp

pp

pp

Tutti Full Chorus

65

Loudly now let transport swell notes of Joy our rapture tell while the vaulted Caves a--round Ec--ho

Loudly now let transport swell notes of Joy our rapture tell while the vaulted Caves a--round Ec--ho

Loudly now let transport swell notes of Joy our rapture tell while the vaulted Caves a--round Ec--ho

Loudly now let transport swell notes of Joy our rapture tell while the vaulted Cave a--round Ec--ho

back the wel-come sound Ec--ho back the wel-come sound.

back the wel-come sound Ec--ho back the wel-come sound.

back the wel-come sound Ec--ho back the wel-come sound.

back the wel-come sound Ec--ho back the wel-come sound.

Eugenia solo

Bright those

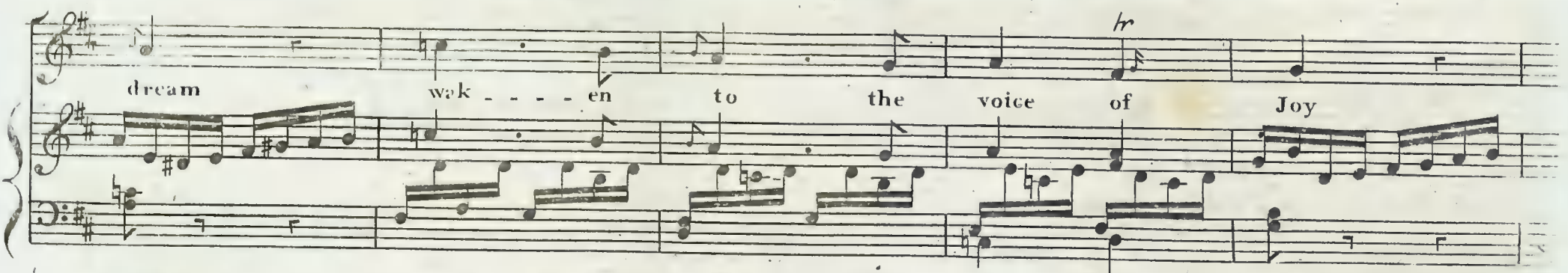
p



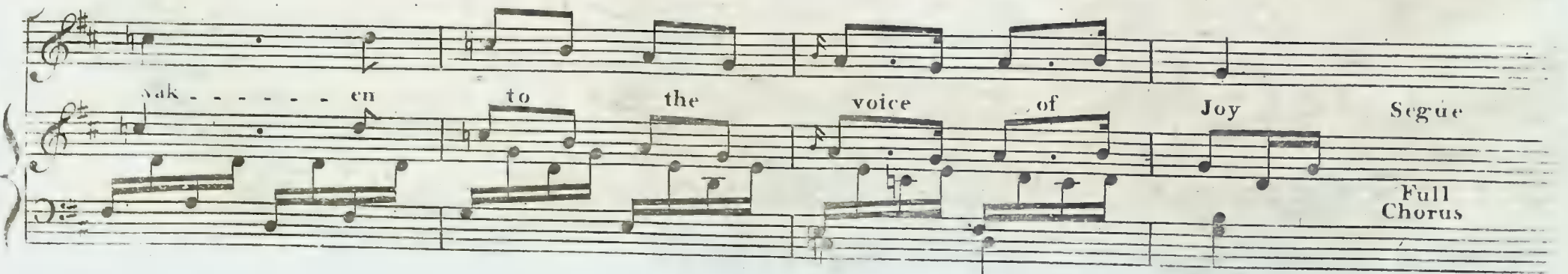
Eyes with mer - - - cy beam once a - - - gain I



clasp my Boy cease my Soul thy fear - - - ful



dream wak - - - en to the voice of Joy



wak - - - en to the voice of Joy Segue
Full Chorus

Chorus

65

While the vaulted Caves a - - - round Echo back the welcome sound Echo

While the vaulted Caves a - - - round Echo back the welcome sound Echo

While the vaulted Caves a - - - round Echo back the welcome sound Echo

While the vaulted Caves a - - - round Echo back the welcome sound Echo

While the vaulted Caves a - - - round Echo back the welcome sound Echo

ff

back the welcome sound the welcome sound the welcome sound the welcome sound - - -

back the welcome sound the welcome sound the welcome sound the welcome sound - - -

back the welcome sound the welcome sound the welcome sound the welcome sound - - -

back the welcome sound the welcome sound the welcome sound the welcome sound - - -

back the welcome sound the welcome sound the welcome sound the welcome sound - - -

sva

Loudly now let transport swell notes of Joy our rapture tell while the

Loudly now let transport swell notes of Joy our rapture tell while the

Loudly now let transport swell notes of Joy our rapture tell while the

Loudly now let transport swell notes of Joy our rapture tell while the

Loco

Loco

8va

8va

Al

vaulted Caves a - - - round Ec - ho back the welcome sound Ec - - ho back the welcome

vaulted Caves a - - - round Ec - ho back the welcome sound Ec - - ho back the welcome

vaulted Caves a - - - round Ec - ho back the welcome sound Ec - - ho back the welcome

vaulted Caves a - - - round Ec - ho back the welcome sound Ec - - ho back the welcome

Loco

sound Ec - - ho back the welcome sound Ec - - ho back the welcome sound the welcome

sound Ec - - ho back the welcome sound Ec - - ho back the welcome sound the welcome

sound Ec - - ho back the welcome sound Ec - - ho back the welcome sound the welcome

sound Ec - - ho back the welcome sound Ec - - ho back the welcome sound the welcome

sound Ec - - ho back the welcome sound Ec - - ho back the welcome sound the welcome

sound the welcome sound the welcome sound.

sound the welcome sound the welcome sound.

sound the welcome sound the welcome sound.

sound the welcome sound the welcome sound.

sound the welcome sound the welcome sound.

2/6 *1792* *L. Parard,*
ORPHEUS and EURYDICE

A GRAND SERIOUS OPERA

as performed with universal applause,

AT THE

THEATRE ROYAL COVENT GARDEN

Composed by

Gluck Handel Bach Sacchini and Weichsel

with additional new Music

by WILLIAM REEVE.

Pr. 10^s. 6.

L O N D O N

Printed & Sold by Preston & Son, at their Wholesale Warehouses, 97 Strand.

ADVERTISEMENT

The Publifhers of this Opera having fustain'd confiderable injury by the illicit mode frequently adopted of Copying, Printing, Publifhing &c. Songs, Airs and other Pieces from various Works their Property - Give this Notice, that they are determined to profecute all Perfons guilty of fuch acts of Piracy on this or any other of their Publications.

Allegro spiritoso

The musical score is written for piano and violin. It consists of six systems, each with a piano staff (left) and a violin staff (right). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro spiritoso".

The first system includes the markings *Cres.* and *f*. The second system ends with a *w* (breath mark). The third system includes three *tr* (trill) markings. The fourth system includes several *tr* markings. The fifth system includes a *p* (piano) marking. The sixth system includes *p* and *f. p.* markings.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then returns to forte (*f*). The bass staff provides a steady accompaniment. A measure rest in the bass staff is marked with a '3' above it, indicating a triplet.

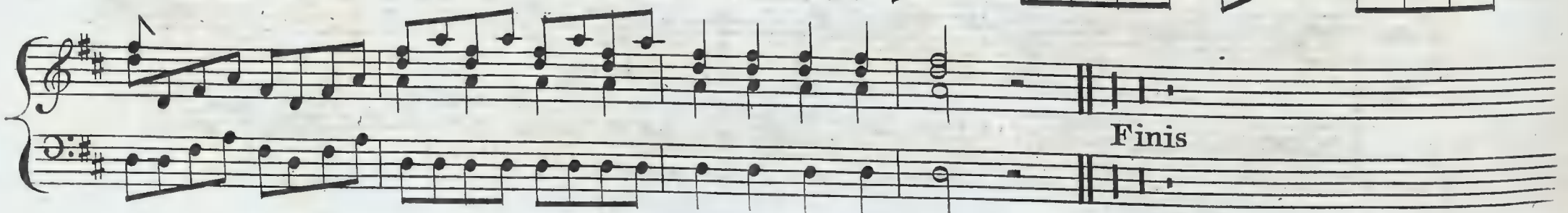
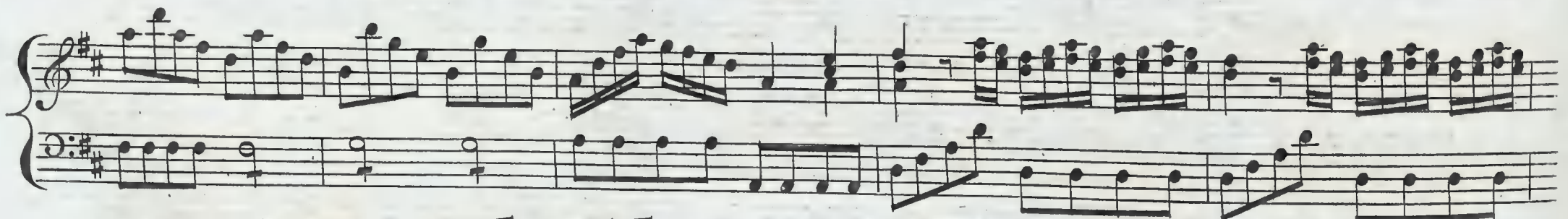
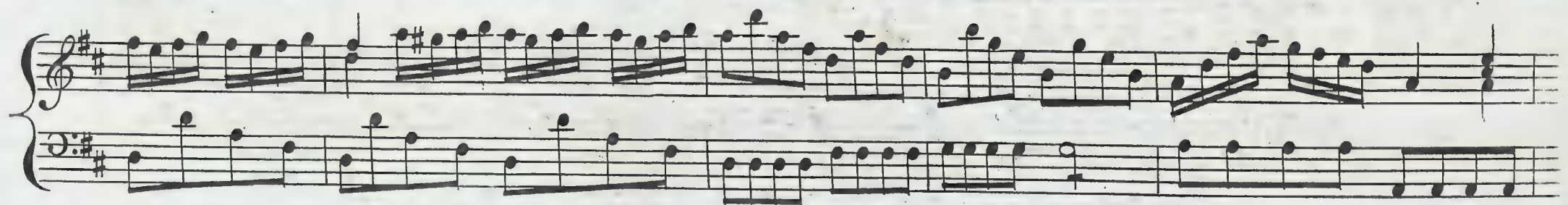
Second system of musical notation, continuing the piece. The treble staff features a piano (*p*) dynamic marking. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff includes a *Cres.* (Crescendo) marking and a *Segue* instruction. The bass staff features a forte (*f*) dynamic marking. The system concludes with a piano (*p*) dynamic marking.

Fourth system of musical notation, characterized by alternating piano (*p*) and forte (*f*) dynamics in both the treble and bass staves.

Fifth system of musical notation, concluding the page. The treble staff features a *Volti subito* instruction, indicating a sudden change in direction or key. The bass staff continues with a steady accompaniment.

4



Trio and Chorus, Sung by Miss Broadhurst Miss Barnet M.^r Linton &c.

5

The musical score is arranged in five systems, each corresponding to a different voice part. The first system is for the Canto and Alto voices, the second for the Tenor and Bass voices, and the third for the Canto, Alto, Tenor, and Bass voices. The fourth system is for the Canto, Alto, Tenor, and Bass voices, and the fifth system is for the Canto, Alto, Tenor, and Bass voices. The lyrics are: 'If here a-midst these melancholly Groves Sy Eu-rydice thy beauteous'.

Canto

Alto

Tenor

Basso

If here a-midst these melancholly Groves Sy Eu-rydice thy beauteous

If here a-midst these melancholly Groves Eu-rydice thy beauteous

If here a-midst these melancholly Groves Eu-rydice thy beauteous

If here a-midst these melancholly Groves Eu-rydice thy beauteous

If here a-midst these melancholly Groves Eu-rydice thy beauteous

Trio

Miss Broadhurst
fembrace thy beauteous fembrace roves,
O pause a while our streaming

Miss Barner
fembrace thy beauteous fembrace roves,
O pause a while our streaming

Mr. Linron
fembrace thy beauteous fembrace roves,
O pause a while our streaming

Solo

forrows fee, O pause a while our streaming forrows fee; The fi- - - lent sacrifice the

forrows fee, O pause a while our streaming forrows fee;

forrows fee, O pause a while our streamin forrows fee;

p

7

fi - - lent sacrifice the fi - - lent sacrifice to love to love and thee, the filent sacrifice to
to love to love and thee, the filent sacrifice to
to love to love and thee, the filent sacrifice to

Chorus

love to love and thee. And view with Pity view thy Husbands woe who weeping calls thee
love to love and thee. And view with Pity view thy Husbands woe who weeping calls thee
love and thee. And view with Pity view thy Husbands woe who weeping calls thee
love and thee. And view with Pity view thy Husbands woe who weeping calls thee

f

who weeping calls thee from the shades be - low, the shades be - - low. like a sad Turtle's plaints, like a sad

who weeping calls thee from the shades be - low, the shades be - - low. like a sad Turtle's plaints, like a sad

who weeping calls thee from the shades be - low, the shades be - - low. like a sad Turtle's plaints, like a sad

who weeping calls thee from the shades be - low, the shades be - - low. like a sad Turtle's plaints, like a sad

f

Turtle's plaints, penfive and flow, like a sad Turtle's plaints penfive and flow. *pmo*

Turtle's plaints, penfive and flow, like a sad Turtle's plaints penfive and flow.

Turtle's plaints, penfive and flow, like a sad Turtle's plaints penfive and flow.

Turtle's plaints, penfive and flow, like a sad Turtle's plaints penfive and flow. *pmo*

p

Sung by Mr Incledon

9

ORPHEUS

Fav'ring De-i-ties

on ye I call

must I

tell me

must I

un-af-fist-ed fall:

pit-ling view my

grief and grant my weary Soul re-leif.

O blefs me with her Charms

with her Charms once more Eu-ri-dice Eu-ridice my wedded Love re-fore

my wedded Love re-fore,

Sung by M^{rs} Mountain

Allegro maestoso

p ten *f*

p ten *f*

vn Solo *tutti*

Violoncello *tutti*

tr *p* *CUPID* *f*

Sweetest transports, Sweetest transports never ceasing blefsings which the Gods pre-fent blef - - fings

p *f*

Solo

f p mf p f

tr *3*

which the Gods pre-sent the Gods pre-sent the Gods pre-sent Joys with length of

f p f

3 *3* *p* *Solo*

Days en-creafing Rofey health and sweet Con-tent - - Joys - - -

a

wait the fair and deck the youth u-nited in the bands of truth the bands

mf *f* *p*

of truth And

when old Time with So-lenn pace, shall call to tell them both must die

p

pp ten

both must die - - - - - touch'd as he views their fond em-brace he'll blefs them

f *p* *f* *p*

both then pafs them by he'll blefs he'll blefs them both then pafs them by Sweetest transports Sweetest

f *p* *f* *p*

transports never ceasing Bleffings which the Gods pre-fent Blef-fings which the Gods pre-fent the

mf *p* *f* *p* *mf*

Gods - - - present the Gods - - - present Joys with length of Days encreasing

f *p*

Ro - - - fey health and sweet - - - Content - - - Joys - - -

a - - wait the

fair and deck the youth united in the bands of truth the bands

mf *ff* *f* *p*

Cadenza

of truth the bands of truth

mf *ff*

ORPHEUS
In this

moment Gods protect me view my Terrors view my Love let some Guardian pow'r direct me in the path that you ap - prove Gods with

Pity hear oh hear me kindly turn and ease my smart fend some ray of hope to cheer me and revive my drooping heart and re -

First system of musical notation, measures 1-8. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment has a grand staff with treble and bass clefs, also in one flat. The lyrics are: "vive my drooping heart how shall I once more re -".

vive my drooping heart how shall I once more re -

Second system of musical notation, measures 9-16. The system consists of a vocal line and a piano accompaniment. The vocal line continues with the lyrics: "- - joice when I hear her well known".

- - joice when I hear her well known

Third system of musical notation, measures 17-24. The system consists of a vocal line and a piano accompaniment. The vocal line continues with the lyrics: "voice when I hear her well known voice how my Ardent Eyes con troul -". The piano accompaniment ends with a piano (*p*) dynamic marking and a fermata. The system concludes with a double bar line and a repeat sign.

voice when I hear her well known voice how my Ardent Eyes con troul -

nor view the I-dol the I-dol of my Soul nor view the

I-dol the I-dol of my Soul in this moment Gods protect me view my terrors view my

love let some Guardian power direct me in the path that you approve Gods with pi-ty here o

hear me kindly turn and ease my smart send some Ray of Hope to cheer me and re-vive my drooping

heart and re-vive my drooping heart and re-vive my drooping heart and re-

-vive my drooping heart

Poco f

f *f* *p* *f*

Andante

m:for

m:for

pia

Fates commands di- vide, The Bride-groom and his faith- ful

Bride, When cru- el Fates commands di- vide, The Bride-groom

and his faith- ful Bride, Each mo- ment views a fal- ling

HYMEN

When cru- el

tear, The pangs of ab - - sence are se - - - vere, Each mo - ment
views a fal - - ling tear, The pangs of ab - - sence are se - - -
vere.
m: for for

2

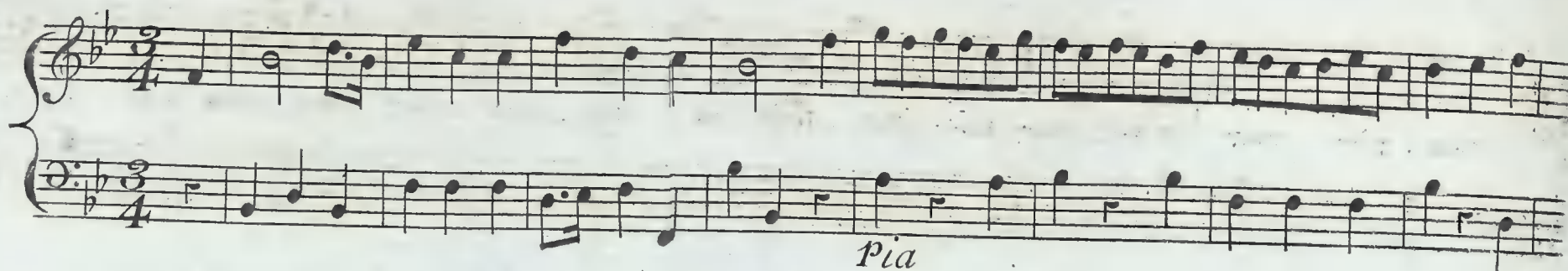
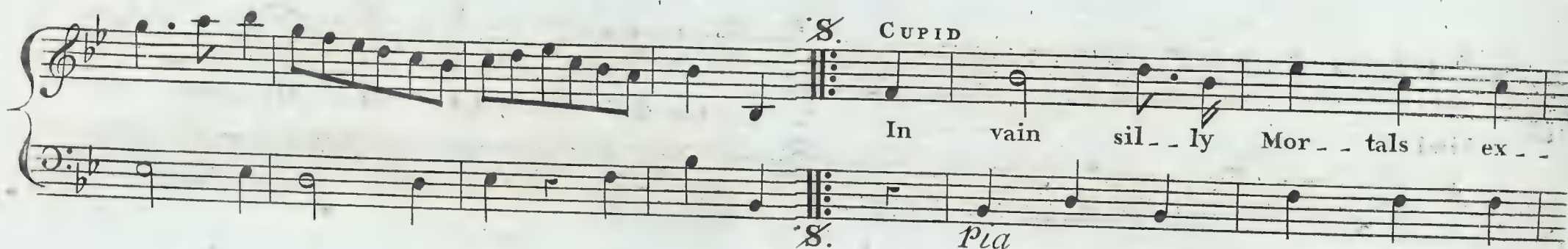
Alone can Fancy joy convey
Which scarcely dawns but dies away,
Hope's smile ne'er dries the anxious tear,
The pangs of absence are severe.

3

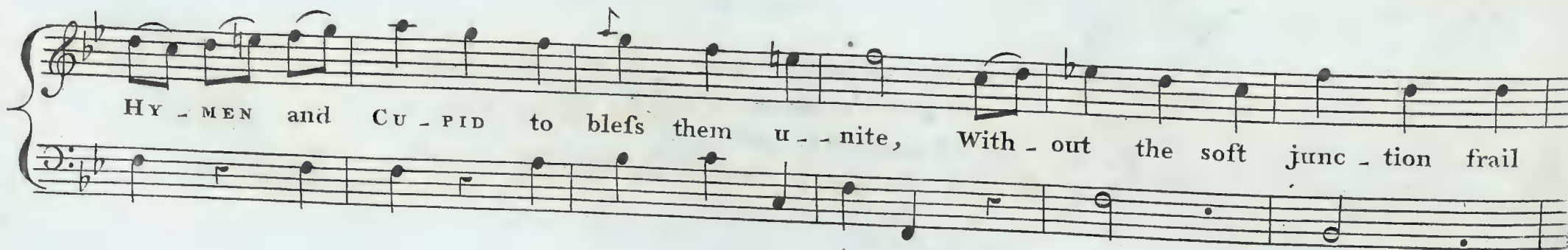
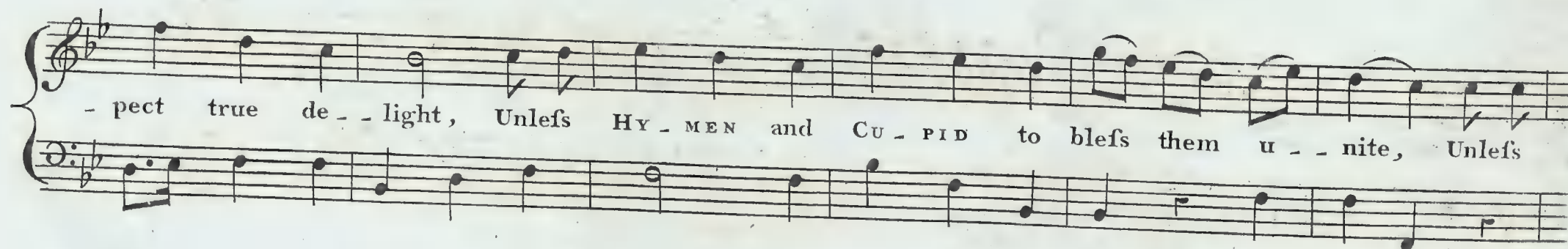
But when they smiling meet again,
With rapture flows each crimson vein,
In ev'ry feature joy we trace,
And Heav'n's in the fond embrace.

Sung by M^{rs} Mountain and M^r Gray.

Allegretto

*Pia*

8.

Pia

Cou - ples may rove, For the Fet - ters of HY - MEN ne'er bind with - out Love, ne'er

bind - - - - - For the Fet - - ters of HY - MEN ne'er

bind with - out Love. *for*

for

HYMEN

But affection will sweeten the quick pacing hours,
 And the curv'd path of life be enamel'd with flow'rs,
 To the Altar of Happiness gayly they'll move,
 When HYMEN is borne on the pinions of Love.

Duetto

CUPID

HYMEN

In vain sil - ly Mor - tals ex - pect true de - light, Un - lefs

In vain sil - ly Mor - tals ex - pect true de - light, Un - lefs

Piano

HY - MEN and CU - PID to blefs them u - nite, Un - lefs HY - MEN and

HY - MEN and CU - PID to blefs them u - nite, Un - lefs HY - MEN and

CU - PID to blefs them u - nite, With - out the soft junc - tion frail Cou - ples may

CU - PID to blefs them u - nite, With - out the soft junc - tion frail Cou - ples may

rove, For the Fet - - ters of HY - - MEN ne'er bind with - out Love, ne'er

rove, For the Fet - - ters of HY - - MEN ne'er bind with - out Love, ne'er

bind - - - - - For the Fet - - ters of HY - - MEN ne'er

bind - - - - - For the Fet - - ters of HY - - MEN ne'er

bind with - out Love. *for*

bind with - out Love.

for

Andante

The musical score is written for piano and voice. It begins with a tempo marking of 'Andante' and a key signature of two flats (B-flat and E-flat). The piano part consists of two staves, and the vocal part is a single staff. The lyrics are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings like *tr*, *f*, *fp*, *ff*, and *mf*. The tempo changes to 'Piu Presto' in the final system. The lyrics are: 'E-re-bus pre-vail harsh dis-cord tear the fa-ble Air, and frightfull forms as-sail, and frightfull forms as-sail. While o'er his trembling brow pro-pends. Harpies Furies, and angry howling'.

tr *f* *f*

PLUTO
Let hedious moans and dis-mal groans in

E-re-bus pre-vail harsh dis-cord tear the fa-ble Air, and frightfull forms as-sail, and

fp *fp* *fp* *fp*

frightfull forms as-sail. *ff* While

Piu Presto

o'er his trembling brow pro-pends. *f* *fp* *f* *fp* *mf*

Harpies Furies, and angry howling

f Fiends, *fp* Harpies, *f* Furies, *fp* and angry howling *mf* Fiends, *mf* ex-ul-ting
f raging *fp* Death *f* pre-sa-ging *fp* Ex-ul-ting *f* raging *mf* Death *f* pre-
mf =saging, *f* and Hell its *p* ga-ping Jaws *f* ex-tends its *p* ga-ping Jaws *f* ex-tends *p* ex-tends
 its *f* ga-ping Jaws *p* ex-tends its *f* gaping Jaws *p* ex-tends.

the deep mouth'd Ca-vern from its

p

scite re bounds, the deep mouth'd Ca-vern from its scite re =

f *p*

= bounds, and STYX re e-cho's and STYX re e-cho's re =

f *p*

= e-cho's re e-cho's the hoarse thund'ring

ounds and STYX re e-cho's the

f *p*

hoarse thund'ring founts *f*

the thund'ring *p*

founts the thund'ring founts, and *fp*

STYX re-echo's the hoarse thund'ring founts. *fp*

f

30

Chorus of Furies and Spectres.

Canto

Alto

Tenore

Basso

Harp

Chorus

What mor-tal

What mor-tal

What mor-tal

What mor-tal

What mor-tal

Andante un poco

since the days of valiant HER-CULES or brave PE-RITHUOUS ventur'd to E-rebus in-fernal road.

since the days of valiant HER-CULES or brave PE-RITHUOUS ventur'd to E-rebus in-fernal road.

since the days of valiant HER-CULES or brave PE-RITHUOUS ventur'd to E-rebus in-fernal road.

since the days of valiant HER-CULES or brave PE-RITHUOUS ventur'd to E-rebus in-fernal road.

since the days of valiant HER-CULES or brave PE-RITHUOUS ventur'd to E-rebus in-fernal road.

Presto

A musical score for piano, marked "Presto". The score is written for two staves (treble and bass clef) and consists of five systems of music. The key signature is B-flat major (two flats). The tempo is indicated by the word "Presto". The score ends with a double bar line, followed by the instruction "Volti subito Chorus".

Chorus, Andante.

What mor-tal since the days of va-liant HER-CU-LES or brave PI-RI-THU-OS

What mor-tal since the days of va-liant HER-CU-LES or brave PI-RI-THU-OS

What mor-tal since the days of va-liant HER-CU-LES or brave PI-RI-THU-OS

What mor-tal since the days of va-liant HER-CU-LES or brave PI-RI-THU-OS

What mor-tal since the days of va-liant HER-CU-LES or brave PI-RI-THU-OS

ven-tur'd to E-re-bus in-fer-nal road: Hor-ror must seize his Soul, when Fu-ries

ven-tur'd to E-re-bus in-fer-nal road: Hor-ror must seize his Soul, when Fu-ries

ven-tur'd to E-re-bus in-fer-nal road: Hor-ror must seize his Soul, when Fu-ries

ven-tur'd to E-re-bus in-fer-nal road: Hor-ror must seize his Soul, when Fu-ries

ven-tur'd to E-re-bus in-fer-nal road: Hor-ror must seize his Soul, when Fu-ries

dread appear, CER - BRUS with dread - ful howl, must fill his mind with fear if not a God,

dread appear, CER - BRUS with dread - ful howl, must fill his mind with fear if not a God,

dread appear, CER - BRUS with dread - ful howl, must fill his mind with fear if not a God,

dread appear, CER - BRUS with dread - ful howl, must fill his mind with fear if not a God,

CER - BRUS with dread - ful howl must fill his mind with fear if not a God.

CER - BRUS with dread - ful howl must fill his mind with fear if not a God.

CER - BRUS with dread - ful howl must fill his mind with fear if not a God.

CER - BRUS with dread - ful howl must fill his mind with fear if not a God.

Volti Subito

ORPHEO

Hear O hear a sup-pliant

Harp

pizz:

pray'r

Fu-ries,

Chor^s

Spectres,

tre-men-dous shades

pi-ty

no

no

no

pi-ty my des-pair

and re-lieve

a wretch-ed

woe

pi-ty

pi-ty

my des-

pair and re- lieve a wretch es woe
no
tutti *f*
hear O hear a suppliant suppliant
no no
pizz: *p*
pray'r Fu- ries Spectres trè- men- dous shades
no no no

pi-ty my des-pair and relieve a wretched woe Fu-ries no

Spec-tres tre-men-dous shades pi-ty pi-ty my des-pair and re-

no

no

-lieve a wretched woe and re-lieve

3/4

Chorus

37

O lost un-hap-py Swain what can you hope to gain in this un-blest abode of melan-cho-ly cries

O lost un-hap-py Swain what can you hope to gain in this un-blest abode of melan-cho-ly cries

O lost un hap-py Swain what can you hope to gain in this un-blest abode of melan-cho-ly cries

O lost un hap-py Swain what can you hope to gain in this un-blest abode of melan-cho-ly cries

of un-a-vailing sighs and gloomy Gods. what can'st thou hope to gain, oh! lost un-happy Swain.

of un-a-vailing sighs and gloomy Gods. what can'st thou hope to gain, oh! lost un-happy Swain.

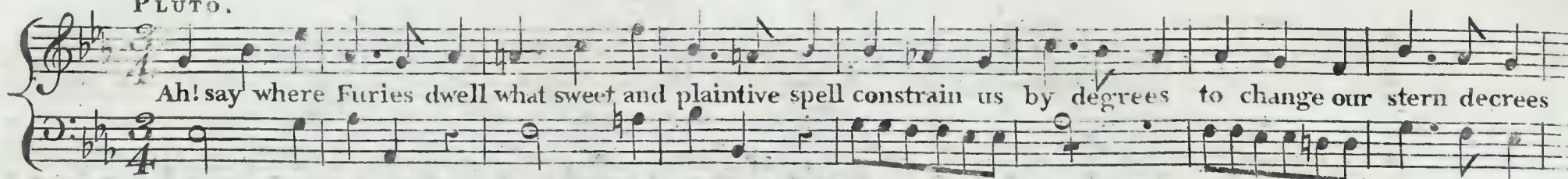
of un-a-vailing sighs and gloomy Gods. what can'st thou hope to gain, oh! lost un-happy Swain.

of un-a-vailing sighs and gloomy Gods. what can'st thou hope to gain, oh! lost un-happy Swain.

Volti Solo

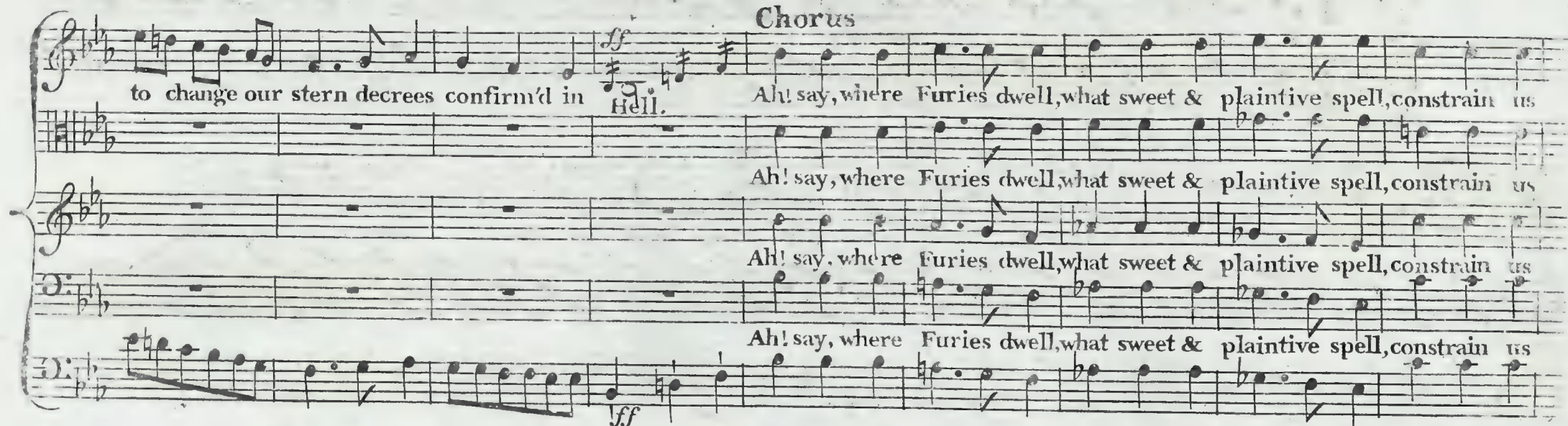
PLUTO.

Solo



Ah! say where Furies dwell what sweet and plaintive spell constrain us by degrees to change our stern decrees

Chorus

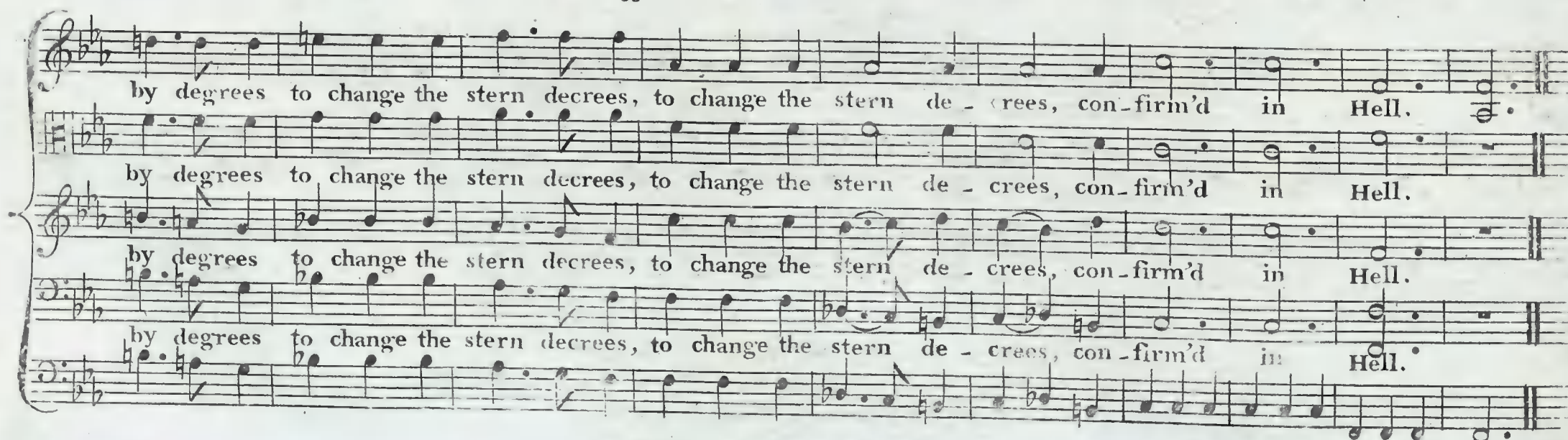


to change our stern decrees confirm'd in Hell. Ah! say, where Furies dwell, what sweet & plaintive spell, constrain us

Ah! say, where Furies dwell, what sweet & plaintive spell, constrain us

Ah! say, where Furies dwell, what sweet & plaintive spell, constrain us

Ah! say, where Furies dwell, what sweet & plaintive spell, constrain us



by degrees to change the stern decrees, to change the stern de - crees, con - firm'd in Hell.

by degrees to change the stern decrees, to change the stern de - crees, con - firm'd in Hell.

by degrees to change the stern decrees, to change the stern de - crees, con - firm'd in Hell.

by degrees to change the stern decrees, to change the stern de - crees, con - firm'd in Hell.

Sung by Mr. Incledon.

ORPHEUS

39

Harp

O lis - ten to my plain - - tive tale, With grief this fraught bo - som is

rife, In each eye let com - pas - sion, compas - sion pre - vail, And pi - ty to hope will give life, In each

eye let com - pas - sion, com - pas - sion pre - vail: And pi - ty to hope will give life.

2

From my Bosom will burst the sad sigh,
 For her presence alone made me blest,
 The lustre that beam'd from her eye,
 Warm'd with rapture my sad widow'd breast.

Chorus

Ah! say, where Furies dwell, What sweet and plaintive spell, Constrain us by degrees, To change our

Ah! say, where Furies dwell, What sweet and plaintive spell, Constrain us by degrees, To change our

Ah! say, where Furies dwell, What sweet and plaintive spell, Constrain us by degrees, To change our

Ah! say, where Furies dwell, What sweet and plaintive spell, Constrain us by degrees, To change our

Ah! say, where Furies dwell, What sweet and plaintive spell, Constrain us by degrees, To change our

stern decrees, of rage dis-arm'd, The mas-sy Gates behold, on bra-zen hinge unfold, Unguard-ed

stern decrees, of rage dis-arm'd, The mas-sy Gates behold, on bra-zen hinge unfold, Unguard-ed

stern decrees, of rage dis-arm'd, The mas-sy Gates behold, on bra-zen hinge unfold, Unguard-ed

stern decrees, of rage dis-arm'd, The mas-sy Gates behold, on bra-zen hinge unfold, Unguard-ed

stern decrees, of rage dis-arm'd, The mas-sy Gates behold, on bra-zen hinge unfold, Unguard-ed

now you see, ac - cefs se - cure and free, By Music charm'd. the mas - sy gates behold on bra - zen

now you see, ac - cefs se - cure and free, By Music charm'd. the mas - sy gates behold on bra - zen

now you see, ac - cefs se - cure and free, By Music charm'd. the mas - sy gates behold on bra - zen

now you see, ac - cefs se - cure and free, By Music charm'd. the mas - sy gates behold on bra - zen

hinge unfold, By Music charm'd, By Music charm'd.

hinge unfold, By Music charm'd, By Music charm'd, By Music charm'd.

hinge unfold, By Music charm'd, By Music charm'd, By Music charm'd.

hinge unfold, By Music charm'd, By Music charm'd, By Music charm'd.

Andante

Espressivo

Flute

Bassoon

Eurydice

When robb'd of her mate the poor Bird of the morn Sits drooping drooping drooping and sad.

In the shade of the Thorn in the shade of the Thorn from the Sky's ro-ly

beam Turn in anguish a-way turn in anguish a-way Nor wakes the fond Carrol to waken the day to

Sy
waken the day, *f p f p f* Thus a -

lone and depriv'd of the Lord of my heart Not a solace nor hope can the pleasure im-part the
f p f p

pleasure impart O'er fields of delight o'er the fields of de-light de-ject-ed I rove For
f pp

what is E-lisium for what is E-lisium what is it to Love what is it to Love what
f

Sy
is it to Love. *p f*

Sung by M.^{rs} Mountain

All. molto

Cupid

From dimpled youth to wrinkled age The He-ro Monarch

and the Sage the He-ro Monarch and the Sage My rights divine al-low my rights divine al-

- low And own a throbbing tickling smart Which wantons in each mortals heart which

wantons in each mortals heart When Cu-pid bends the bow when Cu-pid bends the

how when Cu-pid bends the bow the bow - - - when

Sy
Cu-pid bends the bow.

2

The rustic Swain the village Lads
 Who trip it lightly o'er the Grass
 Oft feel they know not how
 And fondly gaze and feintly sigh
 And shamefac'd blush they know not why
 When Cupid bends the bow.

3

Great Jove whom Deities adore
 Has often yielded to my pow'r
 And felt his bosom glow
 E'en Pluto vainly 'gainst me strove
 He willing owns the pow'r of love
 When Cupid bends the bow.

Allegro
molto

Eurydice

Forbear forbear to sooth my grief my tears must e - ver flow my

tears must e - ver flow I neer can comfort know

none but my love can e - ver bring re - lief none

but my love can e - ver bring re - lief bring re -

p *f* *cres* *p* *sf* *p* *f*

Canto

Alto

Tenor

Bass

lief. Be happy gentle shade your pious sorrows move the pitying Powers a - bove to aid your

Be happy gentle shade your pious sorrows move the pitying Powers a - bove to aid your

Be happy gentle shade your pious sorrows move the pitying Powers a - bove to aid your

Be happy gentle shade your pious sorrows move the pitying Powers a - bove to aid your

Be happy gentle shade your pious sorrows move the pitying Powers a - bove to aid your

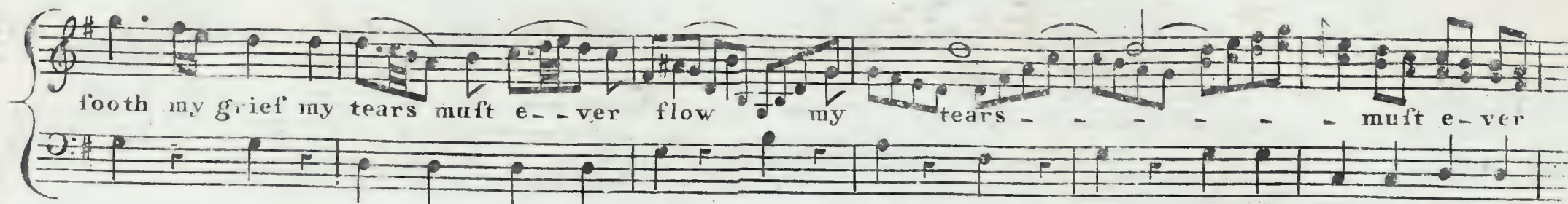
love the pitying Powers a - bove to aid your love to aid your love. For - bear forbear to.

love the pitying Powers a - bove to aid your love to aid your love.

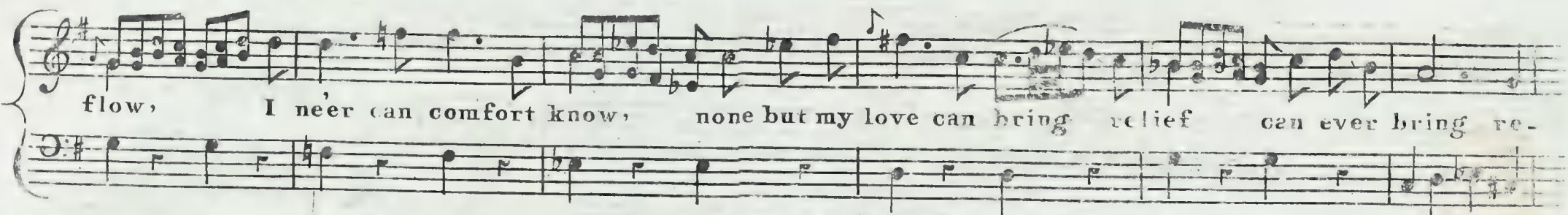
love the pitying Powers a - bove to aid your love to aid your love.

love the pitying Powers a - bove to aid your love to aid your love.

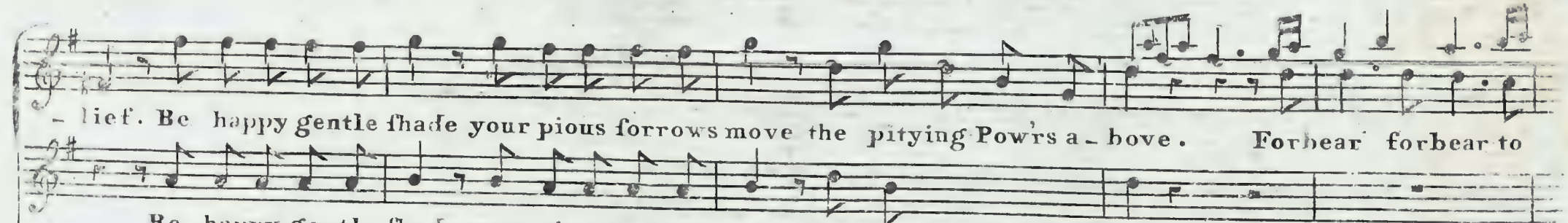
love the pitying Powers a - bove to aid your love to aid your love.



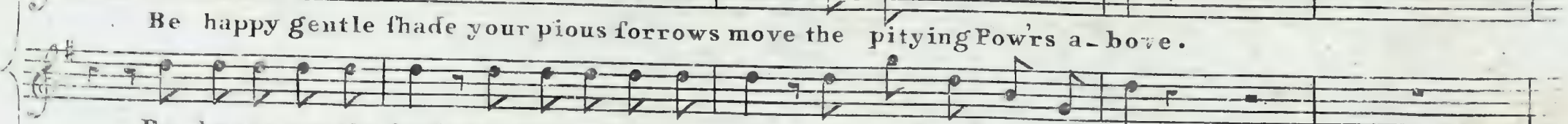
footh my grief my tears must e - ver flow my tears - - - must e - ver



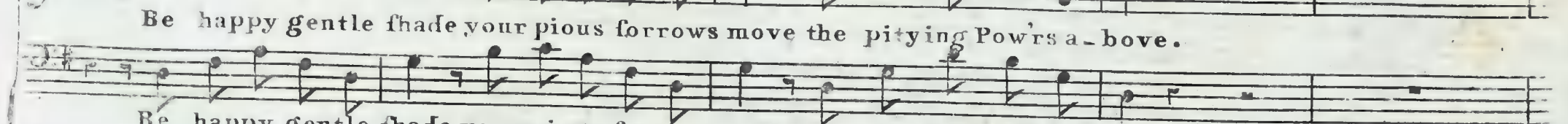
flow, I ne'er can comfort know, none but my love can bring relief can ever bring re-



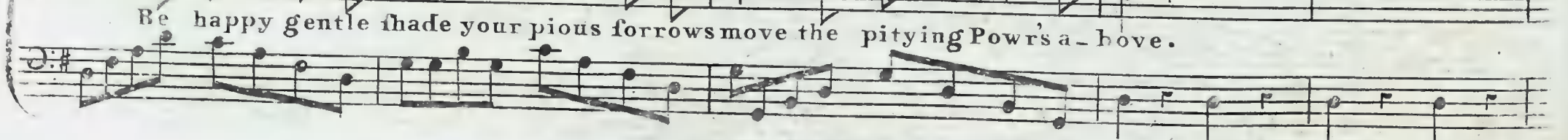
- lief. Be happy gentle shade your pious sorrows move the pitying Pow'rs a - bove. Forbear forbear to



Be happy gentle shade your pious sorrows move the pitying Pow'rs a - bove.



Be happy gentle shade your pious sorrows move the pitying Pow'rs a - bove.



Be happy gentle shade your pious sorrows move the pitying Pow'rs a - bove.

footh my grief my tears must e- ver flow, I ne'er can comfort know none but my love can bring re-

- lief. Your pious sorrows move the pitying Pow'rs a-bove. I ne'er can comfort know - none

Your pious sorrows move the pitying Pow'rs a-bove.

Your pious sorrows move the pitying Pow'rs a-bove.

Your pious sorrows move the pitying Pow'rs a-bove.

but my love can ever bring relief - can ever bring relief - can ever bring relief can ever bring relief can

Soprano
Alto
Tenor
Bass
Bass

happy be happy be happy

ever bring relief. Be happy gentle shade your pious sorrows move the pitying Pow'rs above to aid your love the

Alto

Tenor

Bass

Be happy gentle shade your pious sorrows move the pitying Pow'rs above to aid your love the

Sy

pitying Pow'rs above to aid your love to aid your love to aid your love.

pitying Pow'rs above to aid your love to aid your love to aid your love.

pitying Pow'rs above to aid your love to aid your love to aid your love.

pitying Pow'rs above to aid your love to aid your love to aid your love.

Andante

No more re-pine in penfive ftrain, Fate soon or
 dains re-lief, Fate soon ordains re-lief Gay Transport will fuc-ceed to
 pain and fpor-tive joy to grief Gay Transport will fuc-ceed to pain And fpor-tive
 joy to grief

Each orbit dimm'd by pearly tears
 Will a fresh lustre borrow
 For smiling happiness appears
 To glad the Eye of sorrow

Sung by Mrs Billington.

Accompanied by M^r Weichsell.

53

Violino
Obligato

Allegro

pia.

pia.

pia. Solo

hr

hr

hr

hr

This page contains four systems of musical notation, each consisting of a piano (p) and violin (v) staff. The key signature is D major (two sharps). The first system shows the piano playing a steady eighth-note accompaniment while the violin has a melodic line with several *for:* (forzando) markings. The second system continues this texture. The third system features more complex piano accompaniment with some sixteenth-note passages. The fourth system begins with a *Tutti* marking and includes *for:* markings in both the piano and violin parts, indicating a more intense section.

Musical score for "The Clouds" by Thomas Moore. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are:

Com - - - fort -
 less is ev' - - - ry Thought, 'midst this live - less - Sha - - - dow
 round - - , 'midst this live - - - less Sha - - dow round,
 where, one constant one constant object sought, He a - - lone - a -

The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *pia.* (piano) and *for:* (forte). The piano part features intricate arpeggiated figures.

Handwritten musical score on page 56, featuring vocal and piano parts. The score is written in treble and bass staves with a key signature of two sharps (F# and C#). The lyrics are: "lone will neer be found" and "he a lone will".

The score consists of six systems of music. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system continues the vocal line and piano accompaniment. The sixth system continues the vocal line and piano accompaniment.

Lyrics: lone will neer be found

Lyrics: he a lone will

neer be found, Com - fort - - less,

is ev' - - ry Thought, 'midst this live-less shadow round - - -

While one constant - - - ob - - - ject sought he a -

- lone a - lone will neer be found - - -

pia.

tr

for:

pia.

for:

pia.

pia.

will ne'er

for: *tr*
be found.

for: *tr* *pia.*
Hence no hope no Joy can

pia. *for*
meet me, here they mock my constant flame - - - tant flame, While in

for:

pia.
- sul - ting Ec - - cho greets me , while in - sulting Eccho greets me , with re - peating his Lov'd
pia.
name . his lov'd lov'd name , his lov'd lov'd name - -
pia.
Com - - - fort - - - less - is ev - - - ry thought ,
pia.
'midst this live - - less Sha - - dow round - , 'midst' this live - - - - -

less Sha - - - - - dow round, Com - fort -

less, is ev' - - - - - ry Thought, 'midst this live - less Sha - dow

round - - - - - Where one cons - - - - - tant

oh - - - - - ject sought, he a - - - - - lone a - lone will ne'er be

for: *pia:* *for:* *for:* *for:*

Handwritten musical score on page 61, featuring three systems of piano accompaniment. The music is written in treble and bass staves, with a key signature of two sharps (F# and C#). The lyrics are written below the staves.

System 1:

found

System 2:

will

System 3:

for:

near be found

System 4:

for:

System 5:

for:

Sung by Mr. Incledon

Orpheus

Recit^e

Tell me ye happy few favour'd by

pia

Heav'n where is Eu - - - ry - - di - - ce

Chor^s Sym

Chorus

Hap - py mor - - tal fee be - - fore ye, Hap - - py mortal fee be - fore ye,

Hap - py mor - - tal fee be - - fore ye, Happy mortal fee be - fore ye,

Hap - py mor - - tal fee be - - fore ye, Happy mortal fee be - fore ye,

Hap - py mor - - tal fee be - - fore ye, Happy mortal fee be - fore ye,

Hap - py mor - - tal fee be - - fore ye, Happy mortal fee be - fore ye,

pia

The re-ward of Love and glory, Nup-tial faith thy steps at-tending Con-stant

The re-ward of Love and glory, Nuptial faith thy steps at-tending Con-stant

The re-ward of Love and glory, Nup-tial faith thy steps at-tending Constan-

The re-ward of Love and glory, Nup-tial faith thy steps at-tending Con-stant

for Poco for

- cy thy hopes be-friending Con-stant - cy thy hopes be-friending Eu-ry-dice

- cy thy hopes be-friending Con-stant - cy thy hopes be-friending Eu-ry-dice

- cy thy hopes be-friending Con-stant - cy thy hopes be-friending Eu-ry-dice

- cy thy hopes be-friending Con-stant - cy thy hopes be-friending Eu-ry-dice

Eu-rydi-ce re-fumes her charms refumes re-fumes her charms, Love re-stores her to thy arms

Eu-rydi-ce re-fumes her charms refumes re-fumes her charms, Love re-stores her to thy arms

Eu-rydi-ce re-fumes her charms refumes re-fumes her charms, Love re-stores her to thy arms

Eu-rydi-ce re-fumes her charms refumes re-fumes her charms, Love re-stores her to thy arms

Miss Broadhurst

arms re-stores her to thy arms Love re-stores her to thy arms.

Mrs. Arnold

arms re-stores her to thy arms Love re-stores her to thy arms.

arms re-stores her to thy arms Love re-stores her to thy arms.

arms re-stores her to thy arms Love re-stores her to thy arms.

arms re-stores her to thy arms Love re-stores her to thy arms.

pia *mf*

Orpheus.

65

Lead O lead me where she wanders Pen - five penfive thro' the myr - tle myr - - tle

Grove Syl - van bowers sweet me - anders feat of chaste con - nu - bial Love

feat of chaste con - - nubial Love A Tempo Prima Lead me O lead lead me

Cho^s

Let no more vain fears ap - - pal thee, Hasten where Love and beau - ty call thee,
 Let no more vain fears ap - - pal thee, Hasten where Love and beau - ty call thee,
 Let no more vain fears ap - - pal thee, Hasten where Love and beau - ty call thee,
 Let no more vain fears ap - - pal thee, Hasten where Love and beau - ty call thee,
 pia

Haſte where Love and beau-ty call thee, beau-ty ev'-ry charm poſ-ſeſſing Love on Earth thy

Haſte where Love and beau-ty call thee, beau-ty ev'-ry charm poſ-ſeſſing Love on Earth thy

Haſte where Love and beau-ty call thee, beau-ty ev'-ry charm poſ-ſeſſing Love on Earth thy

Haſte where Love and beau-ty call thee, beau-ty ev'-ry charm poſ-ſeſſing Love on Earth thy

Haſte where Love and beau-ty call thee, beau-ty ev'-ry charm poſ-ſeſſing Love on Earth thy

pia

greateſt bleſs-ing Love on Earth thy greateſt bleſſing, All thy toils thy toils and danger's paſt, *for*

greateſt bleſs-ing Love on Earth thy greateſt bleſſing, All thy toils thy toils and danger's paſt,

greateſt bleſs-ing Love on Earth thy greateſt bleſſing, All thy toils thy toils and danger's paſt,

greateſt bleſs-ing Love on Earth thy greateſt bleſſing, All thy toils thy toils and danger's paſt,

greateſt bleſs-ing Love on Earth thy greateſt bleſſing, All thy toils thy toils and danger's paſt, *for*

Cho^s

Miss Broadhurst
Virtuous Love is crown'd at last is crown'd
Mrs. Arnold
Virtuous Love is crown'd at last is crown'd
at last,
Virtuous Love is crown'd at last
Virtuous Love is crown'd at last
mf

Cho^s
Virtuous love is crown'd at last. *for*
Virtuous love is crown'd at last.
Virtuous love is crown'd at last.
Virtuous love is crown'd at last.
for

End of the 2^d Act

Sung by M^{rs} Billington and M^r Incledon

ORPHEUS

Hear me Love O hear me Dear

An-gel come cheer me An-gel come cheer me As Cu-pid will guide us what Pow'r can di-

EURYDICE

-vide us As Cu-pid will guide us what Pow'r can di- vide us No false one for ever the Gods will us

fe-ver the Gods will us fe-ver since thus you forsake me Death here will betake me since thus you for-

Orpheus Eur: Orp: w/

-fate me Death here will betake me Unkind thus to grieve me Go cruel go leave me, Tho

EURYDICE

tho fierce my dif-trefs is my Plaints fate repreffes my Plaints - - - fate re

fierce my dif-trefs is my Plaints fate re-preffes my Plaints - - - fate re

f p f p

- - - preffes go cru-el go leave me go

- pref - - - fes re - - - preffes un kind thus to grieve me

p p

leave me tho fierce my dif-trefs is my Plaints fate repreffes my Plaints fate repreffes.

tho fierce my dif-trefs is my Plaints fate re preffes my Plaints fate repreffes.

f p f p f p f p

segue

Allegro Spirito

Great Powrs when your pleasure be stow'd such a treasure

Great Powrs when your pleasure be stow'd such a treasure

why join to bleffing pains past all Expreffing pains past all Expreffing wh join to the

why join to bleffing pains past all Expreffing pains past all Expreffing wh join to the

blef

blef

ing pains past all ex - p - res - s - ing past all ex - p - res - s - ing

ing pains past all ex - p - res - s - ing past all ex - p - res - s - ing Unkind to me

ff *p*

Go Go leave me Go cru - el Go leave me tho fierce my distrefs my fate re -

Un - kind thus to grieve me tho fierce my distrefs my fate re -

f p *f p* *f p*

- preffes you forfake me

- preffes O hear me my Love O hear me

Allegro affai

Great pow'r when your pleasure bestow'd such a treasure

when join to the bleffing pains past all expreffing when join to the bleffing pains

when join to the bleffing pains past all expreffing when join to the bleffing pains past all ex

past all expreffing expreffing pains past all expreffing pains past all ex -

preffing why join to the bleffing pains past all expreffing pains past all ex -

f p f p f p f p f p f p f p f p

73

preffing why join to the bleffing pains past all expreffing why join pains past all ex

- preffing why join to the blef-fing pains past all ex-preffing pains past all ex-

- preffing all expreffing all expreffing

- preffing all expreffing all expreffing

Sung by Mrs Billington

EURYDICE

Largo

Ah why my fuit de-ny-ing
 thus leave me faint-ing dy-ing oh why my fuit de-ny-ing thus
 leave me faint-ing dying thus leave me fainting dying thus leave me fainting
 dying my Orpheus my Orpheus O hear my Pray-er my Orpheus pi-ty my dif-
 -pair Ah why my fuit de-ny-ing thus leave me faint-ing

dy - - ing ah why ah why my fuit my fuit de - ny - - ing thus leave me faint - - ing Dy - ing my

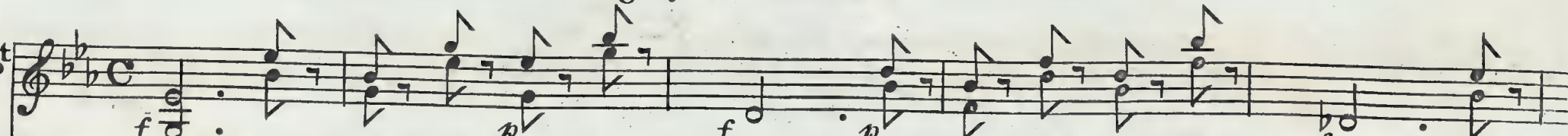
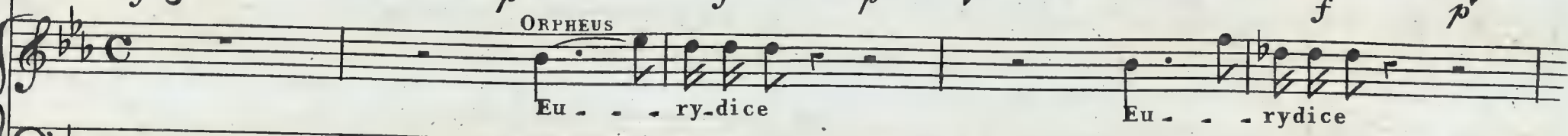
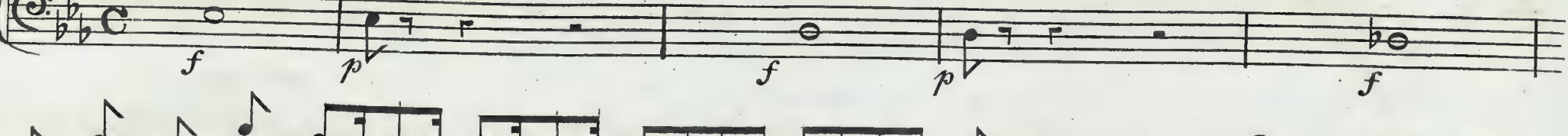
Orpheus O hear my pray'r my Orpheus pity my dif - - pair ah why my fuit de - - ny - - ing

thus leave me fainting dy - ing my Or - - pheus my Or - - pheus O

hear O hear my pray'r - - pi - - ty my dif - - pair pi - - ty my dif - -

- - pair pi - - ty my dif - - pair

Sung by Mr. Incledon

Accomp^t 
Voice 
Basso 

ORPHEUS
Eu - - - ry-dice Eu - - - rydice

Thy faith - full faith - full Huf - - - band calls
Horns look up my Love tutti

look up my Love wilt thou not Answer me Ah cold and pale the
tutti

breath of Life has left her again a gain I lose her and for

ever nor Hell nor all its furies can inflict a

Torture equal to the Pangs I feel.

segue

Sung by Mr. Incledon

Andante

p *Mancando* *Mancando* *mf*

p **ORPHEUS**
 What A las shall Orpheus do whither go without his Love whither go whither go whither

affai
 go without his Love whither go without his Love Eu-rydice Eu-rydice Cruel stars Oh

Answer me Oh Answer me I have lost my darling Dove I have lost my darling Dove my darling

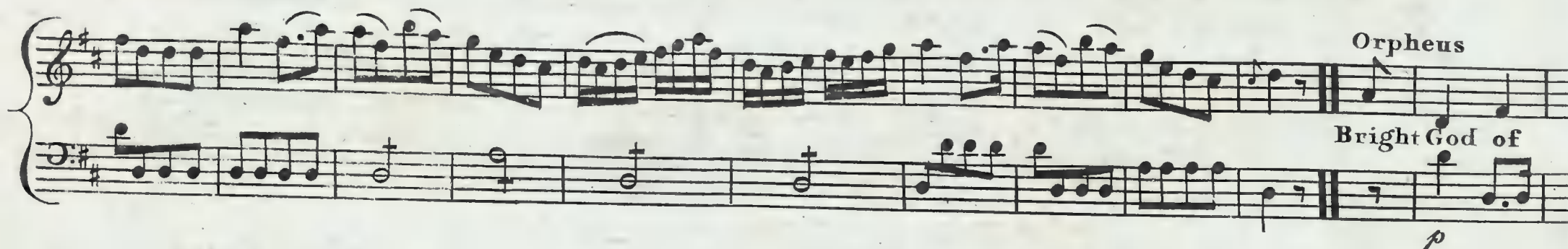
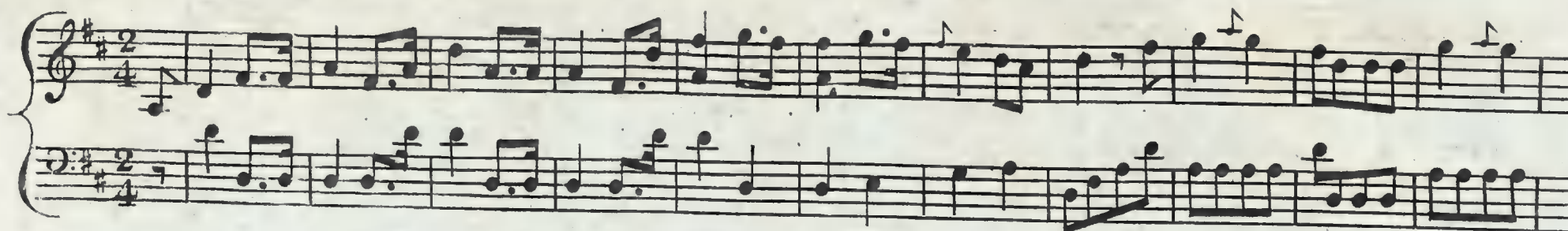
Dove What a loss shall Orpheus do whither go without his Love whither go whither go whither

go without his Love whither go without his Love.

f

Sung by M^{rs} Billington M^{rs} Mountain M^r Incledon M^r Gray &c.

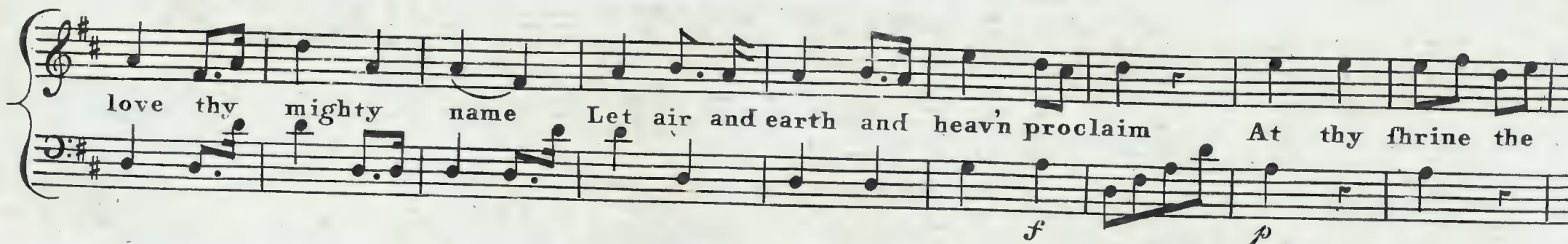
Allegro



Orpheus

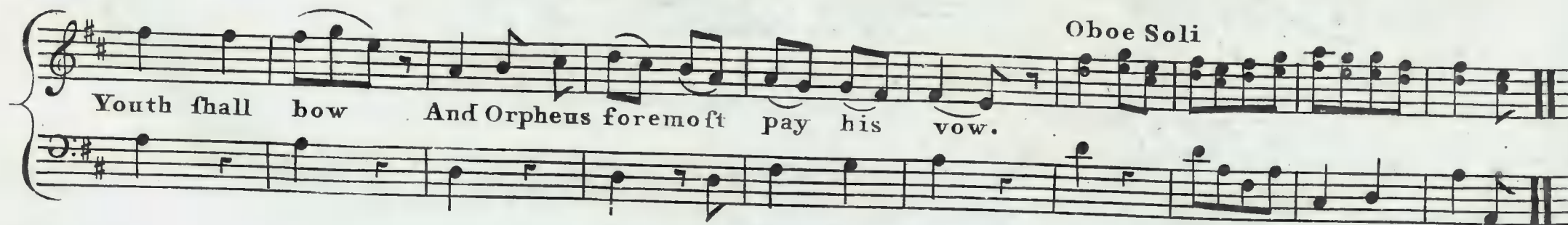
Bright God of

p



love thy mighty name Let air and earth and heav'n proclaim At thy shrine the

f *p*



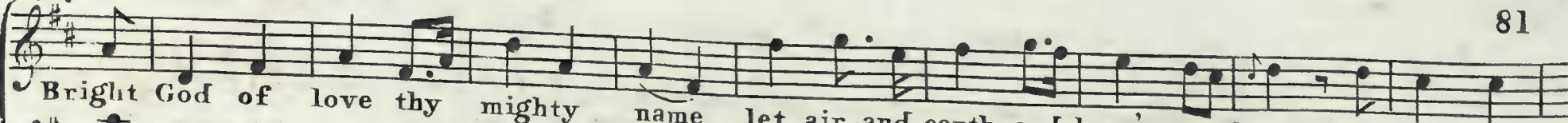
Youth shall bow And Orpheus foremost pay his vow.

Oboe Soli

8. Chorus

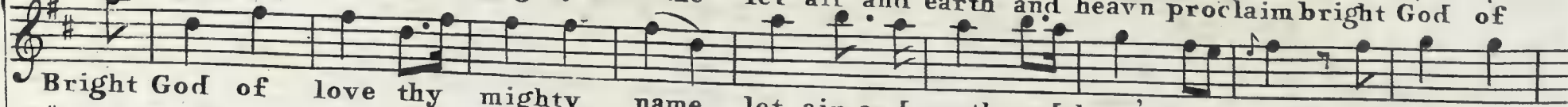
81

Canto



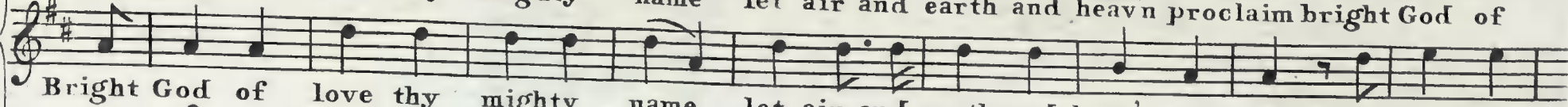
Bright God of love thy mighty name let air and earth and heav'n proclaim bright God of

Alto



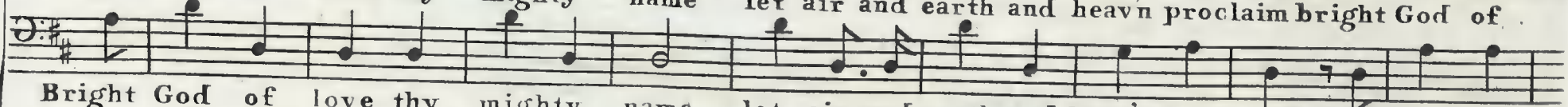
Bright God of love thy mighty name let air and earth and heav'n proclaim bright God of

Tenor



Bright God of love thy mighty name let air and earth and heav'n proclaim bright God of

Bass



Bright God of love thy mighty name let air and earth and heav'n proclaim bright God of

God of love thy mighty mighty name, Sy let air and

God of love thy mighty mighty name, Let air and earth and heav'n proclaim. let air and

God of love thy mighty mighty name, Let air and earth and heav'n proclaim. let air and

God of love thy mighty mighty name, let air and

Hymen

Cupid

earth and heav'n proclaim. Know all the pains of am'rous scorn may by constant faith be borne. And all the
 earth and heav'n proclaim.
 earth and heav'n proclaim.
 earth and heav'n proclaim.
 earth and heav'n proclaim.

Oboes and Horns

Eurydice

Poisons subtle bane one soft smile draws out a - gain.
 Hearts by tender passions

D.C.
ChorusOb^s and Horns

charm'd by doubts are chill'd by hopes are warm'd while past torments but improve all thy raptures mighty love.

Bright God of love thy mighty name let air and earth and heav'n proclaim let air and earth and

Bright God of love thy mighty name let air and earth and heav'n proclaim let air and earth and

Bright God of love thy mighty name let air and earth and heav'n proclaim let air and earth and

Bright God of love thy mighty name let air and earth and heav'n proclaim let air and earth and

Bright God of love thy mighty name let air and earth and heav'n proclaim let air and earth and

D.C.
Chorus

heav'n proclaim let air and earth and heav'n proclaim.

heav'n proclaim let air and earth and heav'n proclaim.

heav'n proclaim let air and earth and heav'n proclaim.

heav'n proclaim let air and earth and heav'n proclaim.

heav'n proclaim let air and earth and heav'n proclaim.

THE
PRISONER.

Musical Roman

as performed

AT THE THEATRE-ROYAL HAY-MARKET,

Composed and Humbly Dedicated by permission

TO HER



Royal Highness

The Ditchels
OF YORK,

By Thomas Attwood,

Music-Master to Her Royal Highness.

Retreat at Stationers Hall

Price 8s

L O N D O N,

Printed by Longman, Clements & Co. 26, Chancery Lane, & Tottenham Court-Road.

OVERTURE

Allegro

The musical score is written for a full orchestra, consisting of six systems of staves. The first system is a grand staff with a treble and bass clef, marked with a 6/8 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first system includes the markings 'pia' (piano) and 'for' (forte). The second system continues the orchestration with 'for' and 'pia' markings. The third system features 'sfor' (sforzando) and 'for' markings. The fourth system includes 'sfor' and 'for' markings. The fifth system has a 'for 8' marking. The sixth system concludes with the instruction 'Volti Subito'.

pia *for* *pia*

for *pia*

sfor *for* *for*

sfor *for*

for 8

Volti Subito

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings and other annotations include:

- for* (first system, first staff)
- pia* (second system, first staff)
- for* (second system, second staff)
- for* (third system, second staff)
- for 8* (third system, second staff)
- Cresc:* (fourth system, first staff)
- for* (fourth system, second staff)

The piece concludes with a double bar line at the end of the sixth system.

MARCH

Allegretto

1st Time pia. 2^d Time for.

1st Time 2^d Time

1st 2^d Majore

pia for

Oboe & Horns

1st 2^d

2^d Minore

pia

2^d pia

Majore

1st Time for. 2^d Time pia

1st 2^d 1st 1st 5

1st 2^d

2^d *pia* Cres *for*

2^d

1st 2^d *p* *f* *p* *f*

1st 2^d

rfor *rfor*

rfor *rfor*

Sung by M^r Dignum

Attwood

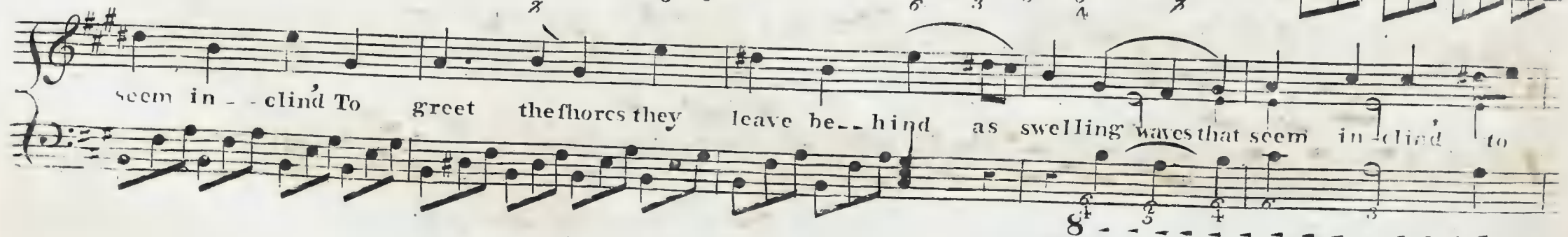
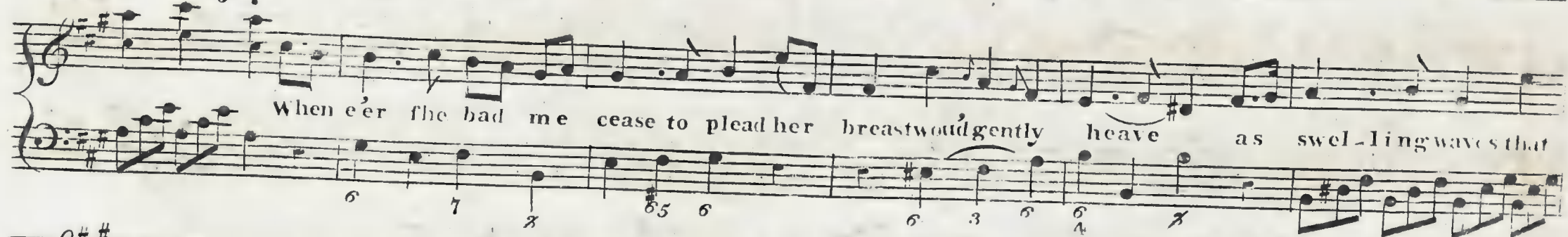
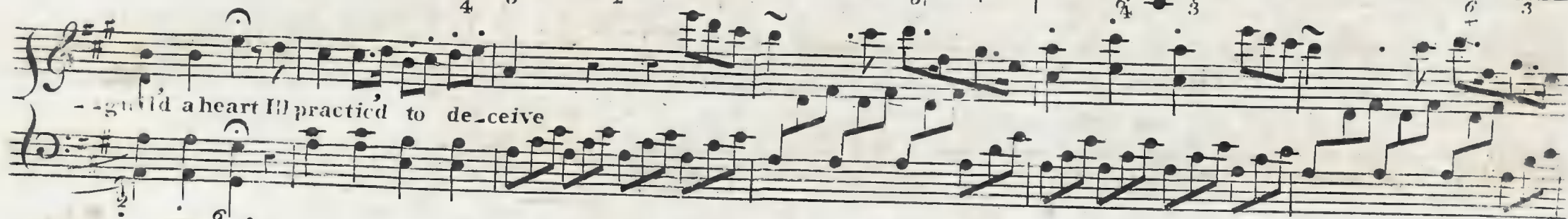
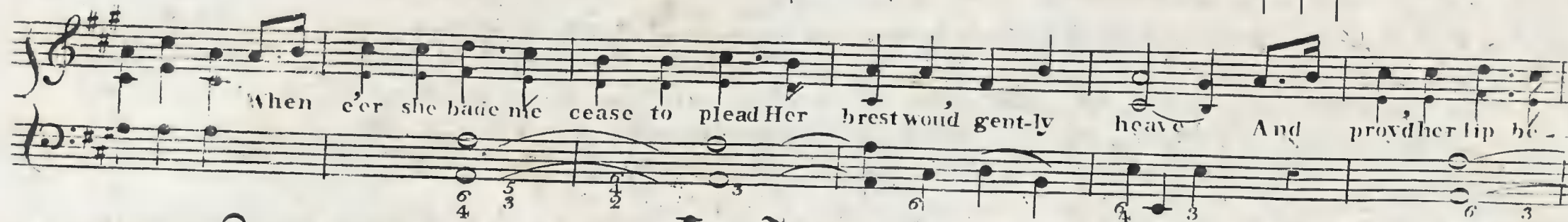
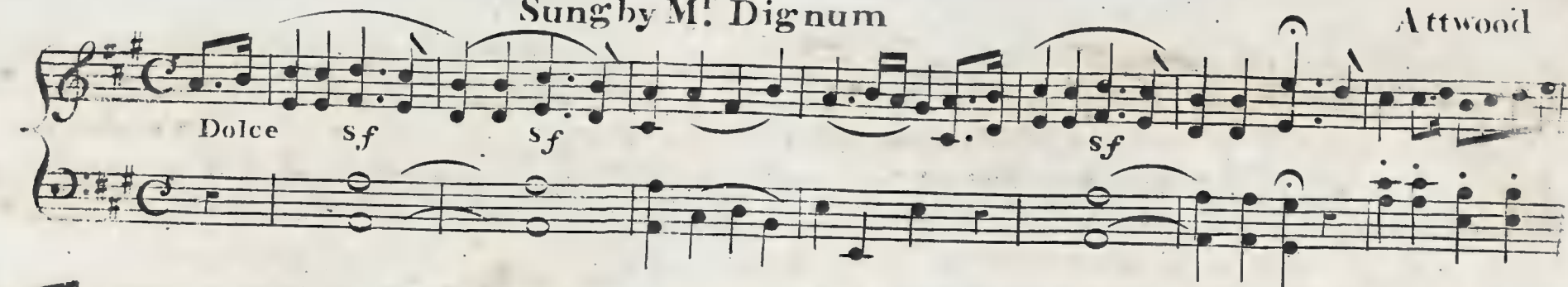
Andante

Dolce

sf

sf

sf



greet the shores they leave behind when e'er the balm me cease to plead her breast would gently heave and

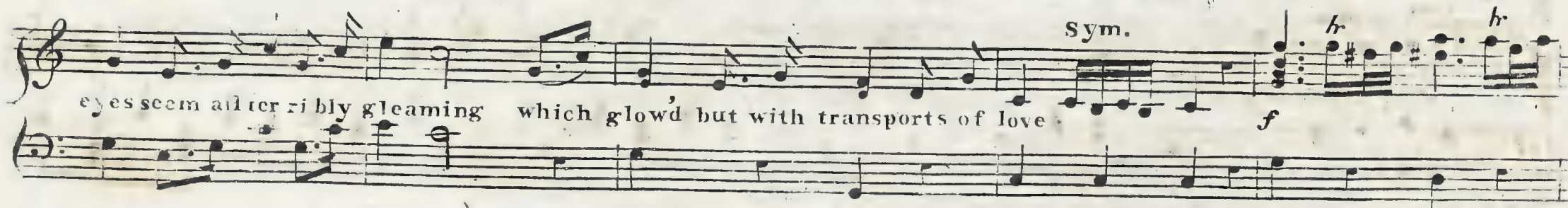
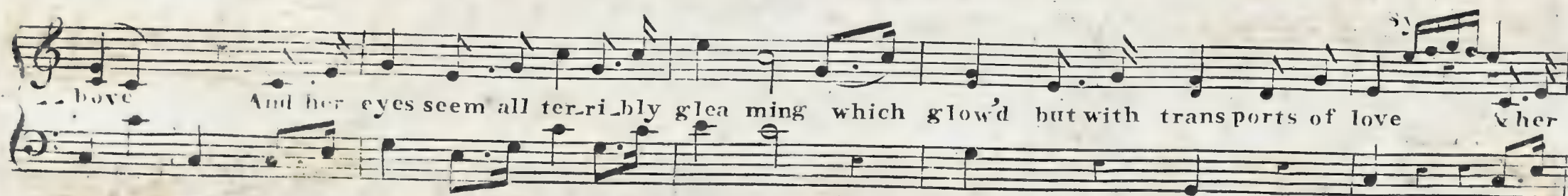
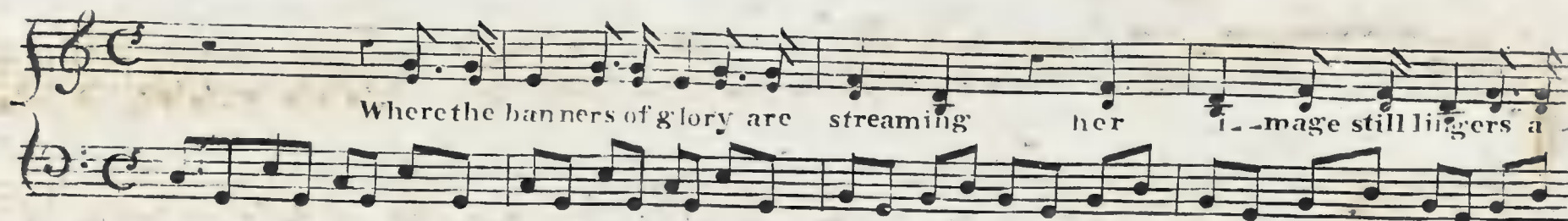
prov'd her lip be guilt a heart ill practised to deceive as swelling waves that seem in clind to greet the

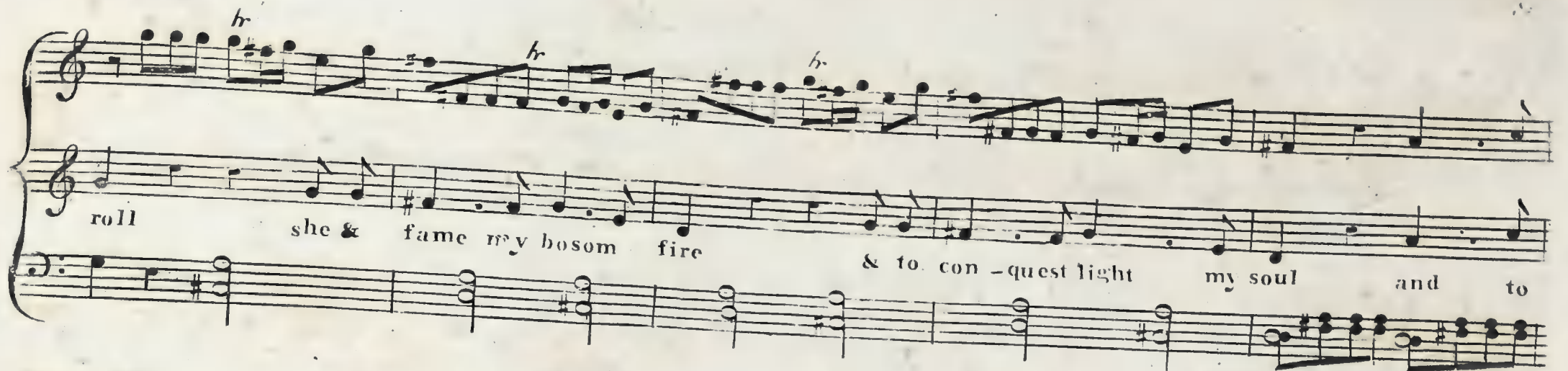
shores the shores they leave and prov'd her lip be guilt beguile a heart ill

practised to deceive when e'er the balm me cease to plead her breast would gently heave

Sung by M^r. Sedgwick

Mozart

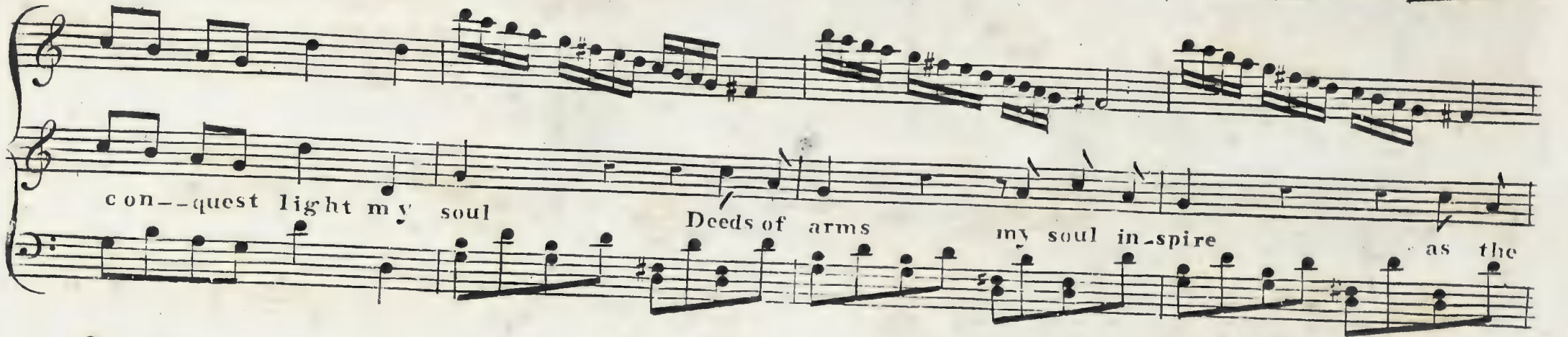
Allegro
Moderato



hr hr hr

roll she & fame my bosom fire & to con-quest light my soul and to

This system contains three staves. The top staff is a treble clef with a melodic line featuring three 'hr' markings. The middle staff is a treble clef with a vocal line. The bottom staff is a bass clef with a bass line. The lyrics are written below the middle staff.



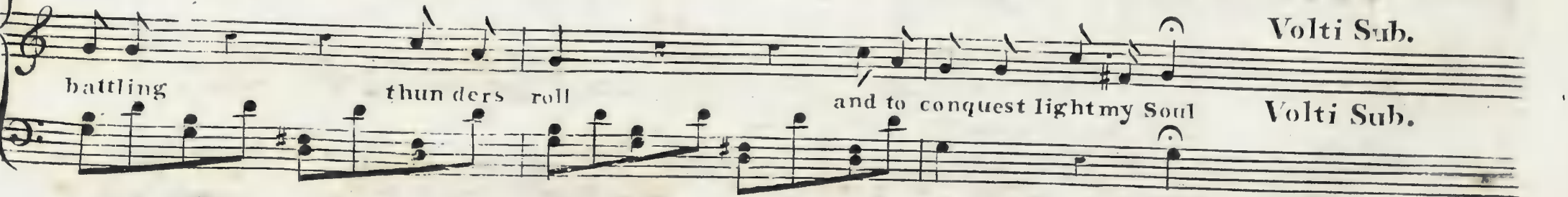
con-quest light my soul Deeds of arms my soul in-spire as the

This system contains three staves. The top staff is a treble clef with a melodic line. The middle staff is a treble clef with a vocal line. The bottom staff is a bass clef with a bass line. The lyrics are written below the middle staff.



Volti Sub.

This system contains two staves. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. The text 'Volti Sub.' is written to the right of the staves.



battling thunders roll and to conquest light my Soul

Volti Sub.

This system contains two staves. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. The lyrics are written below the top staff. The text 'Volti Sub.' is written to the right of the staves.

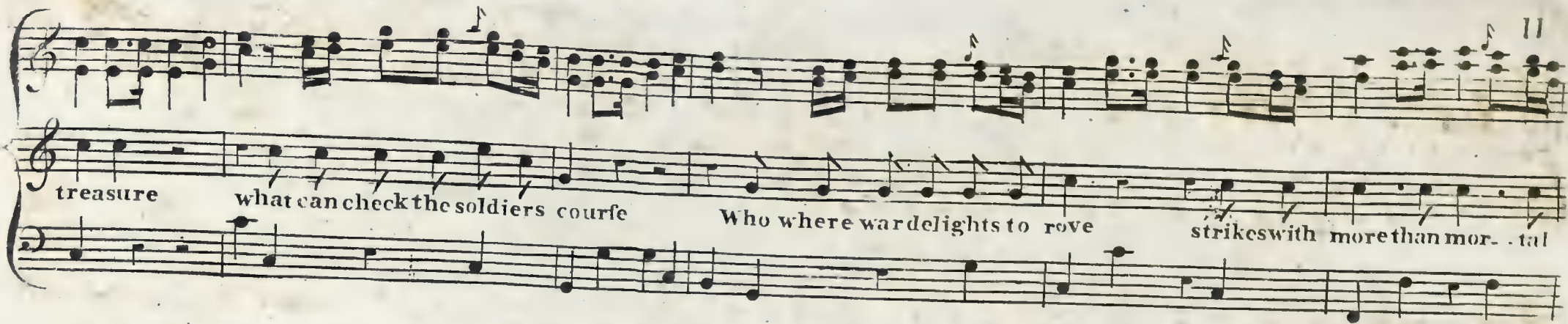
where the banners of glory are streaming Her image still lingers above & her eyes seem all terribly gleaming which

glow'd but with transports of love & her eyes seem all terribly gleaming which glow'd but with transports of love

& mid slaughter madly wounding Her madd'ning groans re-sounding Armour clashing lightning flashing madly

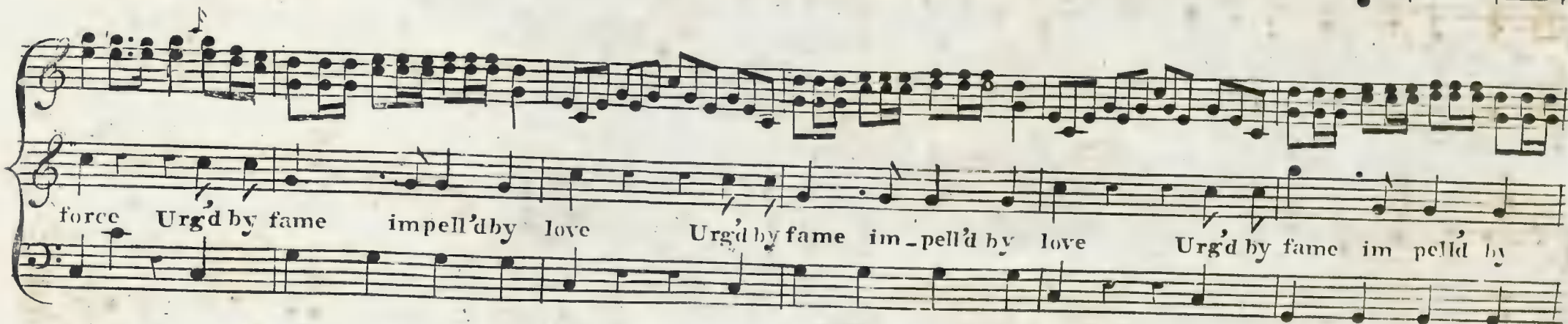
wounding groans resounding Armour Clashing lightning flashing Angel pinion'd o'er her lover with pro-

tecting wing she the ever Valour's ge-nius mem'-ry's plea-sure Guardian of life's sacred



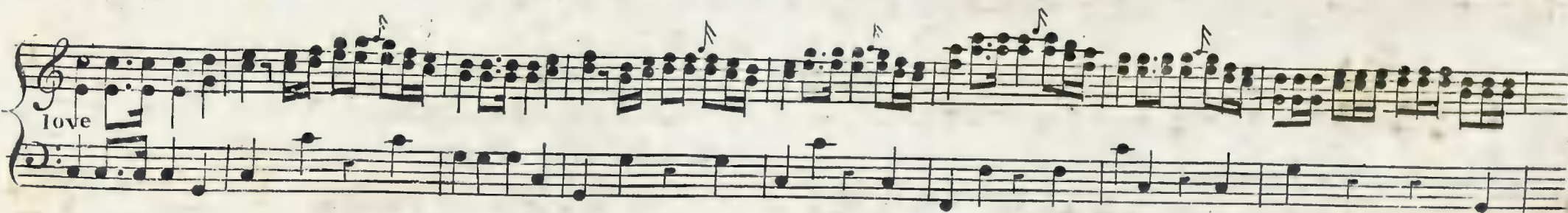
treasure what can check the soldiers course Who where wardelights to rove strikes with more than mor- tal

This system contains the first two staves of music. The upper staff features a complex melodic line with many beamed sixteenth and thirty-second notes. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line. The lyrics are written below the lower staff.



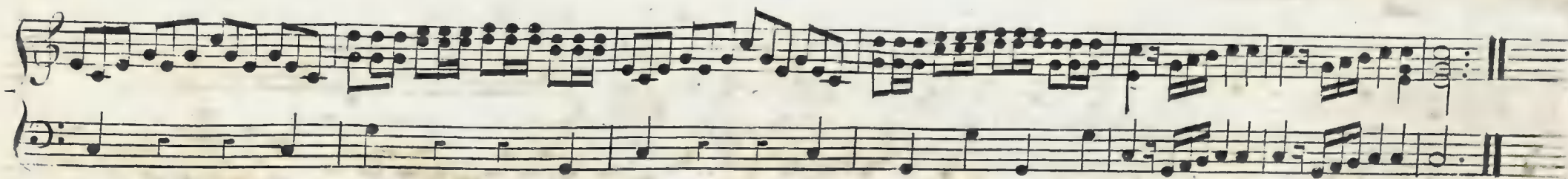
force Urg'd by fame impell'd by love Urg'd by fame im- pell'd by love Urg'd by fame im pell'd by

This system contains the next two staves of music. The melodic line in the upper staff continues with similar rhythmic complexity. The lower staff maintains the accompaniment. The lyrics continue across the staves.



love

This system contains the third and fourth staves of music. The upper staff begins with the word 'love' and continues with the melodic line. The lower staff continues the accompaniment.

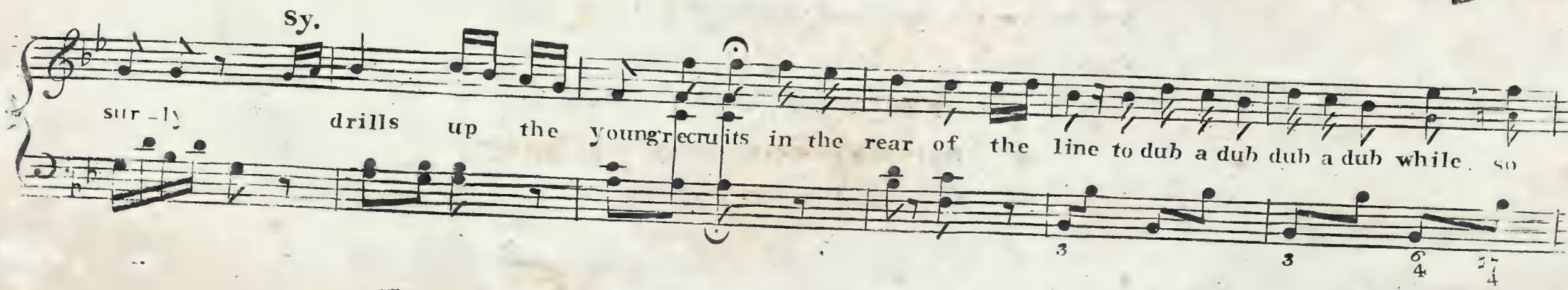
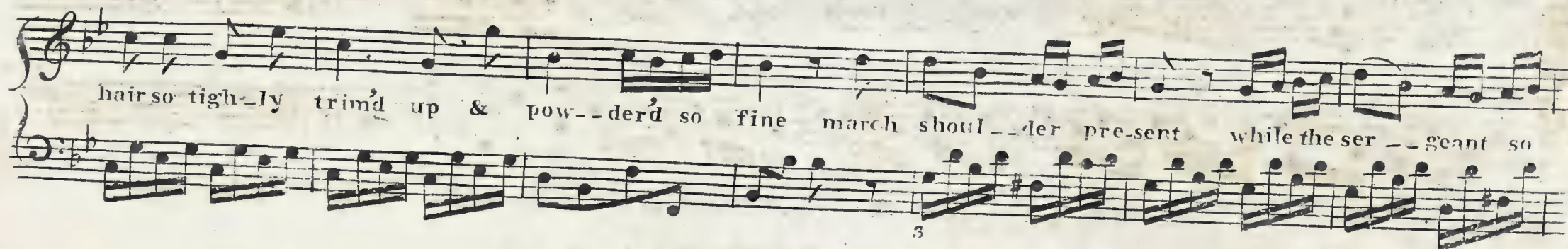
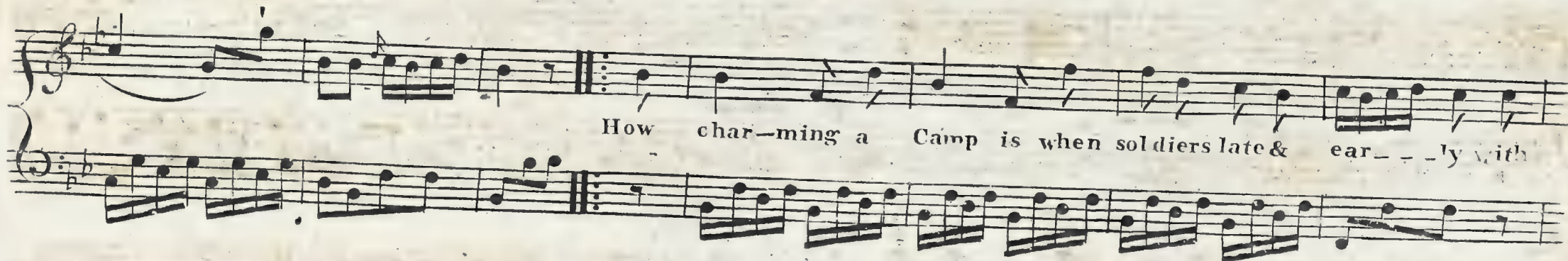
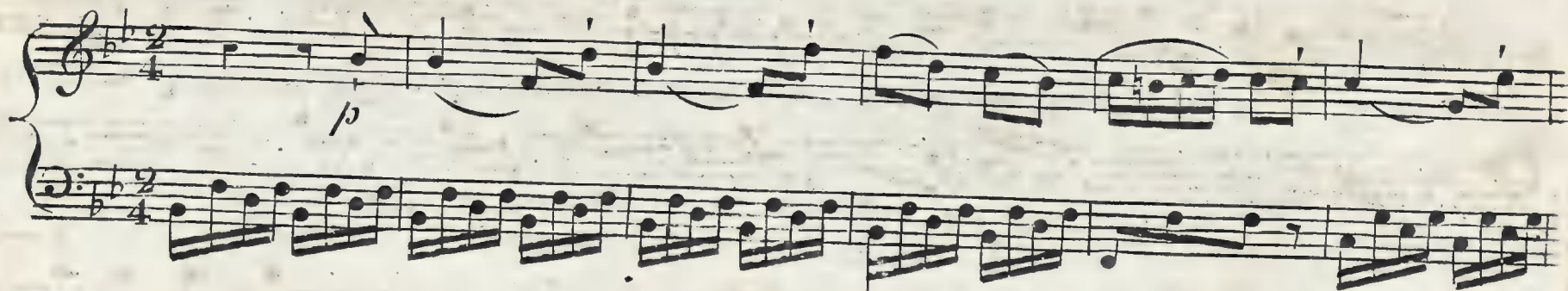


This system contains the final two staves of music on the page. The upper staff concludes with a double bar line and repeat dots. The lower staff also concludes with a double bar line.

Sung by M^{rs} Bland

Attwood

Allegretto



mer-ry beats the Drum mer dub a dub to dub a dub dub a dub while so mer ry beats the Drummer dub a

dub dub a dub dub dub a dub dub *f*

2

Tho' bluff they look & fierce, that no lions sure are bolder,

Yet the damsels don't fear 'em nay one as I live

Came & ask'd me to give her my heart but I told her,

Says I that's bespoken, and I've nothing else to give.

But dub a dub ever merry

Beats the drummer dub a dub

Andante

Scotch AIR. Sung by Mrs Crouch

for Clar Solo Flauti *pia*

Young Carlos fled a beauteous maiden her is
 Happiness taking the frownd up on his Love he sigh'd "Ah me my heart is breaking she took a swain of large do--
 - mains his humble Love his Love for-faking He thought her happy and he mild al-tho' his heart was breaking on wealth -
 - lone few Joys at-tend the fount with an - guish aching he sunk and gave her such a look Just as his heart was breaking *Syn*

Sung by Master Walfh Attwood.

Allegretto

in for

Tears that ex-hale from the spring of good nature
 fall like the Dew upon Sympathy's breast *Sym*
 wishes re-viving bloom with fresh beauty and in gay Colours are gaudi-ly

Drest Tears that ex-hale from the spring of good nature fall like the Dew upon sympathy's breast yet when I

Sym

think on the Danger that threatens fear blights my bosom with doubt & dismay fond ex-pect-ation so languid and drooping

fades drops its blossom and withers a-way fades drops its blossom and withers a-way Tears that ex-hale from the spring

of good nature fall like the Dew upon sympathy's breast on sympathy's breast on sympathy's breast on sympathy's breast fall

pia *for*

like the Dew fall like the Dew upon sympathy's breast. *Concl*

TRIO. Sung by Master Walch, Miss Menage and Miss De Camp.

Attwood.

NARCISSO

I fear not

JULIANA

Oh think us e-ver True

THERESA

And will you soothe my anguish?

And will you brave the Danger?

Andante

but for you

it shines so bright in you

Be hap-py as we're

Mercy's an Angels Vir-tue

Ah' soothe my bosom's an-guish

Mercy's a Virtue mercy's a Virtue ah' foorthe her bosoms an - guish mercy's a Virtue mercy's a Virtue ah' foorthe her
 true Mercy's a Virtue mercy's a Virtue ah' foorthe her bosoms an - guish mercy's a Virtue mercy's a Virtue ah' foorthe her
 Mercy's a Virtue mercy's a Virtue ah' foorthe my' bosoms an - guish mercy's a Virtue mercy's a Virtue ah' foorthe my'

3 3# 7/2 3 3 7 3 6 3 6/4 3 pia 3# 3# 3 3 3 3 6 for

bo-foms an - guish ah' foorthe her bo-foms an - - guish.
 bo-foms an - guish ah' foorthe her bo-foms an - - guish.
 bo-foms an - guish ah' foorthe my bo-foms an - - guish. for

6 6/4 6 6 3 6 6/4 3 for

Flauto Solo

Song M^d. Crouch.

Attwood

Allegro

Flauto Solo

for

pia

for

for

pia

for

for

Come from hor - ror's Drea - ry cell where jealou -- f de-light's - - - to dwell Come fell re-

- venge that ne - ver sleeps re-venge her fang in mortal poi-son sleeps re-venge - - her fang in

mortal poi-son sleeps

rfor

rfor

And mad - - ly laughs and weeps - - - - - And mad - - - - ly

for

This system contains the first system of music. It begins with a piano introduction in the right hand, consisting of a series of eighth and sixteenth notes. The left hand has a few chords. The vocal line enters in the second measure with the lyrics "And mad - - ly laughs and weeps - - - - -". The piano continues with a simple accompaniment of eighth notes.

Cresc

laughs and weeps and smiles at ri - - - vals pangs and

for

This system continues the musical piece. The piano part has a "Cresc" (crescendo) marking. The vocal line continues with "laughs and weeps and smiles at ri - - - vals pangs and". The piano accompaniment remains consistent with the first system.

acts the deeds of hell and acts the deeds of hell the deeds of hell

This system concludes the phrase. The piano part features a more active melody with many sixteenth notes. The vocal line finishes with "acts the deeds of hell and acts the deeds of hell the deeds of hell". The piano accompaniment continues with a steady eighth-note pattern.

Thou that art above con-troul aid my purpose fire my foul aid my purpose fire my foul aid my purpose fi - - -

for
foul

Come from hor - - - ror's

Drea - - ry cell where jealou - - fy de-lights - - - to dwell Come fell re-venge that

ne - - ver fleeps aid my vast purpose fire my foul fi

re my foul

for fire my foul

for pia

for

Sung by M^r Kelly

Attwood

Maestoso

Maestoso

f Oboe **f** Trumpets

Oboe e Tutti *p* **f** Despair **f** Despair

Oboe Oboe

6 a-round its hor-ror flings my wish to live no lon-ger clings

Dolce

Violini *gva* Oboe

no no no no lon-ger clings no no no

gva 6 4 7 3 6 6

3 Fagotti

lon - ger clings Des - pair a round a - round my head its horror

flings its horror flings all hope is fled &

in its stead mi - se - ry - flaps its ra - ven wings

f *sf* *p* *rf* *p*

sf *sf*

Chorus

Allegro

Maestoso

Sound sound a-larms a-larms a-larms a-larms a-

Sound sound a-larms a-larms a-larms a-larms a-

Sound sound a-larms a-larms a-larms a-larms a-

Sound sound a-larms a-larms a-larms a-larms a-

mid the shades of night Let war fires flash a blaze of light while Vic-tory strides be-

mid the shades of night Let war fires flash a blaze of light while Vic-tory strides be-

mid the shades of night Let war fires flash a blaze of light while Vic-tory strides be-

mid the shades of night Let war fires flash a blaze of light while Vic-tory strides be-

foreyou while Vic-tory strides be-foreyou foreyou since for life & for

foreyou while Vic-tory strides be-foreyou foreyou since for life & for

foreyou while Vic-tory strides be-foreyou foreyou since for life & for

foreyou while Vic-tory strides be-foreyou foreyou since for life & for

free-dom we fight for life for life & for freedom we fight we fight we fight we fight Let the soul beat to

free-dom we fight for life for life & for freedom we fight we fight we fight we fight

freedom we fight for life for life & for freedom we fight we fight we fight we fight

arms the soul beat to arms & the word be Death or Glo - ry Let the soul beat to arms the soul beat to arms & the

Let the soul beat to arms & the word be Death or Glo - ry Let the soul beat to arms & the

and the word be Death or Glo - ry & the

word be Death or Glo - ry & the word be death or Glo - ry

word be Death or Glo - ry & the word be death or Glo - ry

word be Death or Glo - ry & the word be death or Glo - ry

6 3 3 4 2 6 3 6 3 3 3 3 3

6 5 7 3 7 6 5 7

Sung by M.^r Kelly.

Attwood

Maestoso

f *p* God

def's of Li-ber-ty my Soul my Soul in-spire my Soul my Soul in-

Trumpet

---spire light up the Glowing flame at Virtues fa-cred fire it's fa-cred fire

Allegro

p *f* Love the while with ma-ny a smile my ea-ger

Love the while with ma - ny a smile my ea - ger hope my hope shall raise my

hope my hope shall raise my hope shall raise pro - claim - ing thro' Val - ly o'er Hill and thro'

Love the grave of War is the Cradle of Love pro - claim - ing thro' Val - ly o'er

Hill and thro' grove the Grave of War is the Cradle of Love pro - claim - ing thro'

Val - ly o'er Hill and thro' Grove the Grave of War is the Cradle of Love of

Love of Love is the Cra - dle of Love of Love of Love is the Cra - dle of

Love the Cra - dle of Love the Cra - dle of Love.

Duetto M^{rs} Bland and M^r Suett

Attwood

Allegretto

*sf**sf*

tutti

*sf**f**f**sf*

NINA

Let us brisk & merry be

Let us brisk & merry // // // //

Let us brisk & merry // // // be and e-ver free Full of laugh & glee of laugh of laugh and

6 4/2 6 4/2 6 5 6 7

glee Let us merry merry be

ROBERT

Fond and free your fwain shall

6 7

be Full of laugh of la

ugh full of laugh of

6

ugh your fwain shall be Full of laugh and glee your fwain your fwain shall be your fwain

6 5 6 7

Allegro

Dance & sing as hy-men bids Hap-py as two wanton kids Dance and
 your swain shall be Dance & sing as hy-men bids Hap-py as two wanton kids Dance and
 sing as hy-men bids Hap-py as two wanton kids Dance and sing as hy-men bids Hap-py
 sing as hy-men bids Hap-py as two wanton kids Dance and sing as hy-men bids Hap-py
 as two wanton kids Dance & sing hap-py hap-py hap-py.
 as two wanton kids as hy-men bids hap-py hap-py.

6 7 6 4 7 6 4 3 6 4 7 6 4 2 3
 6 4 3 6 4 3 6 4 3 6 4 3 6 4 3
 5 7 6 4 2 6 4 2 6 7 3

Allegretto

33

NINA

Let us brisk & merry be

Let us brisk & merry // // // // be Let us brisk &

Allegretto

merry merry

merry // // // be and e-ver free Full of laugh & glee Let us merry merry be Let us merry merry

be.

be.

Finale

Giornovich & Attwood

NARCISSO

Good hu - mour peace & Glee re - turn let each en - joy the

f *mf*

Detailed description: This block contains the first system of the musical score for Narcisso. It consists of six staves. The top staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The lyrics 'Good hu - mour peace & Glee re - turn let each en - joy the' are written below the notes. The first measure is marked with a forte (*f*) dynamic. The bottom staff is the bass line, starting with a bass clef, the same key signature, and time signature. It is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

ri - sing blifs & brush - ing up his pou - ted lip pre - pare a like to sip & kifs

Chos

6 3 6 3 6 3 6 3 5 3

Detailed description: This block contains the second system of the musical score for Narcisso. It also consists of six staves. The vocal line continues with the lyrics 'ri - sing blifs & brush - ing up his pou - ted lip pre - pare a like to sip & kifs'. The system concludes with a double bar line and the word 'Chos' (Chorus). The piano accompaniment continues with the same rhythmic patterns, with some measures marked with fingerings (6, 3, 6, 3, 6, 3, 6, 3, 5, 3). The bottom staff ends with a double bar line and the word 'Chos'.

Good hu-mour smiles as rage sub-sides & in its lus-tred ra-dience proud Dif-

3 $\frac{7}{4}$ 3 $\frac{7}{4}$ 3 $\frac{7}{4}$ 3 $\frac{7}{4}$

fu-ses ray of so-cial love as sum-mer Suns suc-ceed a Cloud

3 6 $\frac{5}{3}$ 6 3 6 3 6 $\frac{6}{4}$ 7 3 Solo

In va-ried co-lours mem'ry glows of Dan-gers past & rap-tures new as

Viol.
deep-end tints of Crim son dye Be--streak the Tu-lips sil-ver hue be--streak the

Tu-lips fil-ver hue the sil-ver hue

6 6 cres 4/2 6 6 3 6 4 #3

Flauto

Fagotto

Good hu-mour smiles as rage sub-sides & in its lus-tred

Cho.

ra-dience proud dif-fu--ses rays of so--cial love as sum-mer suns suc-ceed a Cloud

6 6 3 6 3 6 3 6 3 3

Cho.

Good humour smiles as rage subsides & in its lustr'd radiance proud diffuses rays of social love as

Good humour smiles as rage subsides & in its lustr'd radiance proud diffuses rays of social love as

Good humour smiles as rage subsides & in its lustr'd radiance proud diffuses rays of social love as

5 3 7 4 2 5 3 4 2 5 3 4 2 3 6 3 6 3 6 3 6

Don Marco Solo

Summer suns suc-ceed a Cloud.

Hence forth no fear nor dread shall threat, no tum-ults plea-sures course ar-

Summer suns suc-ceed a Cloud.

Trumpeets

4 3 Trumpets

Viol.

rest hence forth no fear nor dread shall threat no tu mults pleasures course ar rest

NINA solo

Rut each

6 3 5 3 5 3 6 4 5 3 6 3 3 3

Viol.

=pute shall hap-py close. In who loves most and who loves best and

who loves he

Violoncello

-st Good hu-mour smiles as rage sub sides and in its luf-tred

Pizz: 3 3 3 3 3

Chos

radiance proud Dif-fu-fes rays of so-cial love as summers fun suc-ceeds a cloud.

3 6 3 3

Good hu-mour smiles as rage sub-sides and in its luf-tred ra-dience proud dif-

fu-ses rays of fo-cial love as summers Sun suc-ceeds dif fu-fes rays of fo-cial

love as summers Sun succeeds a cloud dif-fu-fes rays of fo-cial love of fo-cial

The musical score is written for three voices (Soprano, Alto, and Tenor/Bass) and piano accompaniment. It is in the key of D major (two sharps) and 3/4 time. The score is divided into three systems. The first system contains the first line of lyrics. The second system contains the second line of lyrics. The third system contains the third line of lyrics. The piano accompaniment is written in the right hand (treble clef) and left hand (bass clef). The lyrics are: "Good hu-mour smiles as rage sub-sides and in its luf-tred ra-dience proud dif-fu-ses rays of fo-cial love as summers Sun suc-ceeds dif fu-fes rays of fo-cial love as summers Sun succeeds a cloud dif-fu-fes rays of fo-cial love of fo-cial". The score includes various musical notations such as notes, rests, and fingerings.

love of love Good hu - mour smiles and rage sub - sides as sum - mers Sun -

love of love Good hu - mour smiles and rage sub - sides as sum - mers Sun -

love of love Good hu - mour smiles and rage sub - sides as sum - mers Sun -

- ceeds sue - ceeds a cloud suc - ceeds a cloud .

- ceeds sue - ceeds a cloud suc - ceeds a cloud .

- ceeds sue - ceeds a cloud suc - ceeds a cloud .

Fine .

